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ABSTRACT

This journal is devoted to the needs and interests of the school and college music teachers of Missouri and the United States. Articles in Number 32 are: "Developing Writing-Across-the-Curriculum Projects in Eighth Grade Band: An Observational Case Study" (Martin J. Bergee; Judith L. Crawford); "Student Teaching Programs in Music Education at Missouri Institutions of Higher Learning" (Norma McClellan); and "Approaches to Score Marking by Undergraduate and Graduate Choral Conducting Students" (Thomas R. Wine). Articles in Number 33 are: "Comparison of an Activity- versus Non-activity-based approach for Teaching Youth Choir Solfege Classes" (Suzanne Rita Byrnes); "The Effect of Listening to a Concert Recording on Singer' Self-Evaluation of Choral Performance" (Mark Rohwer); and "The Effect of Verbal, Written, Gestural, and Choral Stimuli on Singers' Performance Responses to Dynamic Changes in Music" (Julie A. Skadsem). Articles in Number 34 are: "Musicians' and Nonmusicians' Responses to Tension in Grainger's Irish Tune from County Derry" (William E. Fredrickson); "Motivating Factors for Undergraduate Study in Music" (Scott R. Buchanan); "Music Teachers' Opinions of the Use and Effectiveness of Elementary Music Series Books" (Norma D. McClellan); "Music Appreciation "101" University Students' Expectations and Insights" (Randall G. Pembrook); and "The Middle School Honor Choir: Student and Teacher Perceptions" (Sheri L. Neill). Articles in Number 35 are: "Student Initiated Sexual Advances: A Survey of Choral Directors in Missouri Secondary Schools" (Jeffrey L. Sandquist); "Self-Perceptions of Singing Ability for the Adult Self-Proclaimed, Nonsinger" (Brenda Austin Wheaton); "A Comparison of Expectations and Insights from Students in Different Types of Music Appreciation Courses" (Randall G. Pembrook); and "The Missouri Fine Arts Academy: Students' Opinions Regarding Achievement and Arts Education" (Norma McClellan; Daryl Pauly). Articles in Number 36 are: "Relationship of Music Training to the Creation and Recognition Training to the Creation and Recognition of Musical Performances Using Midi Keyboard Technology" (Christopher M. Johnson; Wendy L. Sims); "Choral Literature Selected for Performance in State

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Concert/Sightreading Contests" (Earlene Rentz); "Sign Language and Choral Performance: An Exploratory Study of Performer and Audience Attitude" (Suzanne Rita Byrnes; Alice-Ann Darrow; William E. Fredrickson); and "The Influence of Culture on the Emotional Response to Music: An Overview for General Music Teachers" (Wayne E. Goins). Articles in Number 37 are: "A Comparison of Unilateral, Coordinated, and Aural Model Practice Procedures in Learning Piano Music" (Mary J. Tollefson); "A Comparison of the Musical Preferences of Undergraduate Nonmusicians and Baby Boomers" (John Lychner); "The History of the Band Program at Jackson High School, Jackson, Missouri (1920-1998)" (Carol McDowell); and "Effect of Moodstates on Listeners' Response to the Music of Pat Metheny" (Wayne E. Goins). Each issue contains abstracts of studies in music education. (BT)

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Missouri Journal of Research in Music Education, 1995-2000

John B. Hylton, Martin J. Bergee, Charles R. Robinson,
and William E. Fredrickson, Editors

Numbers 32-37

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MISSOURI JOURNAL OF RESEARCH IN MUSIC EDUCATION

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Number 32

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PREFACE iv

FEATURE ARTICLES

Developing Writing-Across-the-Curriculum Projects in Eighth Grade Band: An Observational Case Study 1
Martin J. Bergee
University of Missouri-Columbia
Columbia, Missouri
Judith L. Crawford
Fulton, Missouri Public Schools

Student Teaching Programs in Music Education at Missouri Institutions of Higher Learning 24
Norma McClellan
Southwest Missouri State University
Springfield, Missouri

Approaches to Score Marking by Undergraduate and Graduate Choral Conducting Students 40
Thomas R. Wine
Wichita State University
Wichita, Kansas

5

MISSOURI GRADUATE STUDENT AND FACULTY ABSTRACTS

Factors Affecting Job Satisfaction Among Music Faculty in Selected State-Supported Institutions of Higher Education 52
Robert Harrison Aubrey
University of Missouri-Columbia

The Soft Palate Air Leak in Clarinetists: A Multiple Case Study of Stress Velopharyngeal Insufficiency 53
Christopher Allan Gibson
University of Missouri-Kansas City

The Effects of Narrated Versus Non-Narrated Concert Performances on Audience Responses 54
Glen Harald Gillis
University of Missouri-Columbia

The Effect of Combined Music Classes on Behavior and Learning 55
Marilyn A. Gunn
University of Missouri-Kansas City

The Effects of Picture Book and Instrument Pictures during Music Listening on the Attentiveness, Attitude, Instrument Identification Ability, and Memory for Classical Themes of Pre kindergarten Children 56
C. Dianne Mack
University of Missouri-Columbia

The Effect of Conductor Verbalization, Dynamic Markings, Conductor Gesture, and Choir Dynamic Level on Individual Singers' Dynamic Responses 57
Julie A. Skadsem
University of Missouri-Kansas City

Adjudicators' Choral Directors' and Choral Students Hierarchies of Musical Elements Used in the Preparation and Evaluation of High School Choral Contest Performance 58
Sue Ann Stutheit
University of Missouri-Kansas City

PREFACE

The *Missouri Journal of Research in Music Education*, published by the Missouri Music Educators Association, is devoted to the needs and interests of teachers of music in Missouri and the nation. This issue is the thirty-second.

The members of the editorial committee are grateful to those readers who have written suggestions concerning the content of past issues and request that comments and suggestions again be sent to the editor concerning the content of this issue. We strive for a reasonable balance among music theory, history, philosophy, aesthetics, and pedagogy.

We express our deep gratitude to the Missouri Music Educators Association for their financial support to make it possible to continue to publish the *Missouri Journal of Research in Music Education*.

The Editorial Board

DEVELOPING WRITING-ACROSS-THE-CURRICULUM PROJECTS IN EIGHTH GRADE BAND: AN OBSERVATIONAL CASE STUDY

Martin J. Bergee
University of Missouri-Columbia

Judith L. Crawford
Fulton, Missouri Public Schools

Abstract

Proponents of learning across the curriculum often favor writing as a vehicle for deeper understanding of subject matter. Writing, however, is not always used by subject area specialists, especially by secondary music teachers. Recently, selected writing projects were introduced into an eighth grade band. Students were asked to write regularly in practice journals, "discovery-write" on questions over listening examples, and write letters to composers of band literature whose music the students had studied. This ethnographic study examines students' thoughts, feelings, and achievements vis-a-vis these projects. Two sources of data were used: the participant-observer's (teacher's) journal and samples of student writing. In practice journals, students were asked to write down accomplishments, to list goals for future practice, and to develop "to do" lists. The students' initial response was not favorable, probably because of a lack of experience with this style of writing. As the instructor provided more guidance and structure, students' attitudes became more favorable. Students responded to discovery writing quite well. At first, students used extramusical adjectives and imagery almost exclusively to describe what they heard. Later, students began to use more musical terminology, although they continued to use at least some extramusical imagery. The composer-writing project allowed students an opportunity to write for a different "audience." Each of five groups drafted and mailed a letter to one of five composers whose music the ensemble had studied (Frank Erickson, David Holsinger, W. Francis McBeth, Nancy Seward, and James Swearingen). The letters contained questions asking the composers to comment about their music. Four of the five composers returned enthusiastic letters. Data seemed to indicate that the writing projects effectively met their objectives. Most students accepted the assignments and seemed willing to engage in reflective thinking. Over the course of the year, students' writing demonstrated evidence of a developing awareness of musical terminology and structure. Based on the data, we established a tentative concluding assertion: Writing-across-the-curriculum projects in middle school band help students to construct knowledge about such musical concepts as form, dynamics, timbre, and texture. Further qualitative and quantitative investigation will help to verify this assertion.

Introduction

With the advent of performance-based approaches to schooling, learning experiences that cross curriculum boundaries are strongly encouraged. Proponents of learning across the curriculum often favor writing as a vehicle for deeper understanding of subject matter. Once the exclusive domain of English teachers, writing is now seen as "basic to thinking about, and learning knowledge in all fields" (Fulweiler, 1983, p.224).

A style of writing known as "expressive" can serve as a powerful tool for students' personal communication of ideas and feelings. Expressive writing is characterized by informality and a deeply personal style; like speech, it reflects the ebb and flow of the writer's thoughts and feelings (Martin, D'Arcy, Newton, & Parker, 1976). According to Romano (1987,pp. 114-116 passim), "there is nothing like the intense thinking that goes on when we use language deliberately in writing.... Expressive writing, an individual voice working to create meaning, is as personal as you can get." By using their personal language, Romano explained, students discover, create, explore, research, think independently, conjecture, and engage their imaginations about subject matter.

Content area teachers who use writing enhance students' grasp of the material and at the same time improve writing and critical thinking skills (Frager, 1985). Reflecting on their use of journal writing in a general music class, Larsen and Merrion (1987), wrote:

> In the privacy of their journals, [the students] freely express their feelings and sensations. The writing seems to act as a conduit of thoughts and feelings about music. The writing process removes students' reluctance to discuss the affective import which music has on each individual. Indeed, expressive writing gives the students the freedom to go beyond the clinical analysis of music. At the junior high level, in particular, this result proves most welcome. (p.110)

Despite its advantages, expressive writing is not often used by subject area specialists, particularly at the secondary level (Fulweiler, 1979; Romano, 1987). Traditional methods of teaching choral and instrumental performing ensembles seem especially to militate against writing as basic curricular activity. One of us, a middle school band director, recently introduced selected writing projects into her eighth grade band class. This paper examines students' thoughts, feelings, and achievements vis-a-vis these projects.

Because of a lack of a priori theory in this area, we chose to use qualitative methodology. Qualitative research commonly avoids speculating about a priori relationships, preferring instead to allow the data as accumulated to shape the overall picture (Borg & Gall, 1989; Bresler & Stake, 1992; Goetz & LeCompte, 1984). Useful for examining questions about classroom practice, qualitative inquiry attempts to derive meaning from a particular setting while disturbing he setting as little as possible (Krueger, 1987).

We chose as our paradigm the *observational case study*, in which the "usual focus [is] on an organization, such as a school, or some part of an organization, such as a classroom. A group of individuals who interact over a period of time is usually the focus of the study" (Borg & Gall, 1989, p. 403). Typically, the primary data gatherer in an observational case study is the participant-observer. Through active involvement, the participant-observer gains insights and develops interpersonal relationships unlikely in other styles of research. The participant-observer role may be quite extensive, such as a teacher serving as active researcher in his or her own classroom (Bresler & Stake, 1992). Qualitative inquiry thus deals with researcher subjectivity by incorporating it (Goetz & LeCompt, 1984).

The participant-observer's primary source of data is a journal organized around observations and anecdotes. For this journal, the researcher identifies representative events and makes day-to-day comparisons. Subjective observation, however, is not enough. In qualitative inquiry, observations may be made more credible via triangulation, the checking of data against at least one other source (Borg & Gall, 1989; Goetz & LeCompte, 1984). Thus, in this investigation, we used two modes of description: (a) observations from the participant-observer's (i.e., the teacher's) journal, and (b) selections from student writings that illustrated and reinforced (or perhaps refuted) the participant-observer's perceptions.

Description of Location and Subjects

Located outside a large Missouri metropolitan area, the school district in which this study was situated is experiencing rapid growth. The district's one middle school comprises grades six, seven, and eight, with an eighth grade total enrollment of approximately 250 students. About fifty of these students are enrolled in band. Families are relatively homogeneous: middle to upper-middle class, primarily white collar, and mostly well educated. A few students come from lower middle class homes. Approximately 88% of the students have what may be described as a traditional family structure (i.e., both parents and the child or children live under one roof). The district is overwhelmingly white; the eighth grade class has one African-American student. The district enjoys a good reputation and is considered a leader in educational innovation. The middle school espouses and practices a strong team-teaching philosophy.

Excerpts from the Teacher's Journal:
The Participant-Observer's Perspective

Over the course of a school year I incorporated writing into the band curriculum in three ways: (a) practice journals, (b) discovery writing, and (c) letters to composers. It was my goal that incorporating writing into the class would encourage students to think in more musical terms and at more sophisticated levels. I wanted students to make discoveries and connections for themselves, not just about their part in a piece of music but how the music fits together as a whole. I wanted them to begin to wonder about a composer's intentions and to begin to make judgments of how a composer's works may or may not fit together into a distinct compositional style. Lastly, I wanted my students to become more aware of their own musical goals and experiences by reflecting on their practice habits through writing.

Through the course of the 1992-1993 school year, I kept a journal of my thoughts and feelings about the incorporation of writing into my classroom activities. I would like to share with you how each of the three areas evolved in the classroom and how the students responded. I use the word *evolved* because my initial ideas changed along the way as I better understood students' needs and feelings. I tried to modify teaching strategies through the course of the year to better meet the students' needs. I will first discuss the development of each area separately and then give an overview of how I felt the project fit together as a whole from the teachers perspective.

Student Practice Journals

Many band directors monitor students' practice through use of practice records. Practice records work well for some students, but I have used them for years and have never felt completely comfortable with them. I have found that students often exaggerate the amount of practice time on the record and, on occasion, forge parent signatures. I wanted to try something different, something that changes the focus of the practice from how much time is put in to what is accomplished. I wanted the students to become goal-directed in their practice rather than time-directed. More important than time is what the students *do* during the practice period. Are they playing just to play or do they have specific objectives in mind? These ideas prompted me to initiate practice journals. In their practice journals, students recorded thoughts, feelings, and accomplishments about their practice time and set specific goals for future practice. Although the idea sounded wonderful in the beginning, I found the application to be a challenge.

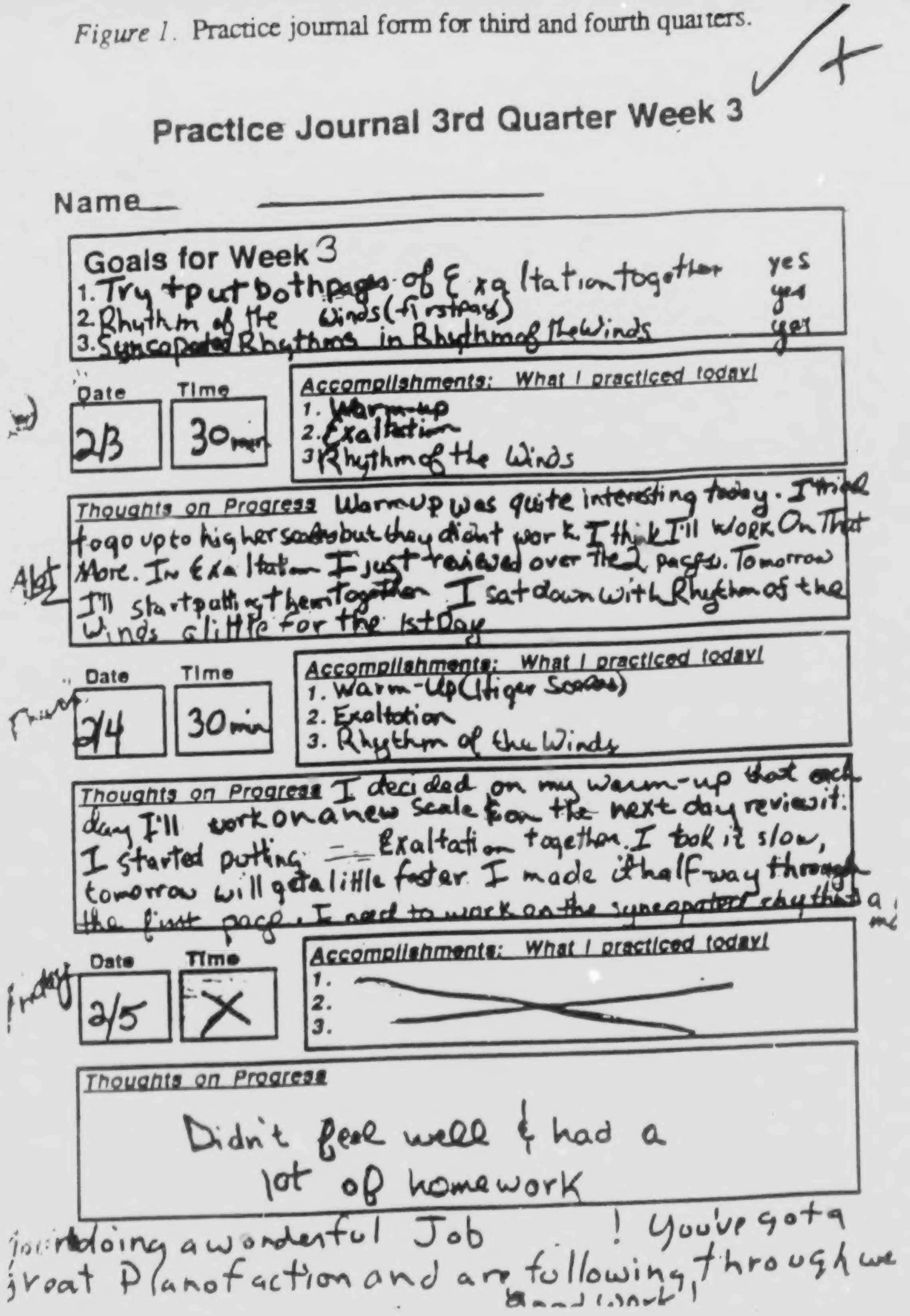
I began by teaching students how to use practice journals through example and experience. We discussed the use of goals for at-home practice by first drawing parallels with how we used class time. At the end of each class, I asked students to write down three things: (a) what we accomplished, (b) goals for future practice, and (c) a "to do" list of what still needed work. The students shared ideas that they had written down. I did this along with them; to promote the idea, I served as an example and kept my own journal of thoughts and feelings about my teaching techniques and classroom preparation. It impressed the students that I was willing to experience the journal along with them. As we discussed the journals in class, we brainstormed possible ideas for practice goals. These ideas revolved around such things as technique, tone quality, posture, breathing, embouchure, rhythm, and so forth. This gave students ideas on how to begin.

The initial response to the project was not especially favorable, mostly owing to a lack of experience with this type of writing in band. I assured the students, though, that if they stayed with it, the writing would become more natural. Their first homework assignment was to do a journal for just a few days and then hand it in. I used a check system to grade the journals. Students received a check-plus for a good journal, check for average, and check-minus for poor. This allowed me to direct the focus of the journal toward encouraging good practice habits. After the initial breaking in period, the students turned in weekly journals every Friday. I graded and wrote encouraging comments in the journals and returned them the following week. At first, the students were not sure what to write down. A few students really took to the idea and told me that they loved it because it made them think about the *content* of their practice time, something they had never thought about before. A few students rebelled at the writing and saw no purpose in it. They complained that it took too much time and was of no help. During the first quarter, I concentrated on counseling those students who would not write, and I had moderate success. I also gave the students reminders if they missed a week. This helped them to stay on task.

At first the journals were very enlightening, because, for the first time, I felt I was really getting to know the students. Some comments on their practice showed a lot of insight. I could see some of what was taught in class actually sinking in and being practiced at home. The journals allowed me to encourage individual students and to provide help on specific problems, things I couldn't do in a class of 50 students. During the second quarter, however, the journals did not go as well. Many students became delinquent in handing them in, and I became delinquent in getting them back. Winter break, snow days, and other holidays interrupted the routine, and preparation for concerts became the focus.

At the beginning of the third quarter, determined to make a change, I asked a student to help me brainstorm how we could make the writing in the journals more attractive for the students. Together, we made up a practice journal form. Previously, the students had used their own paper and made up their own form. The new form asked students to set three goals for the week, record the date and amount of time practiced each day, list their accomplishments for the day, and write thoughts on their progress (see Figure 1). The form helped organize the students' responses by giving them much-needed structure. Students began turning in journals more consistently. I also instituted a "practice journal of the week" award. I picked out the best journal from each week and read portions of it to the class, explaining why I thought it was good. I also awarded this student a computer-generated certificate. The students enjoyed this, and I saw evidence of students trying to emulate in their journals the characteristics I had praised. I also changed the hand-in day to Wednesday, because holidays often fell

Figure 1. Practice journal form for third and fourth quarters.



Practice Journal 3rd Quarter Week 3

Name__ ____________________

Goals for Week 3

1. Try tput bothpages of Exaltation together yes
2. Rhythm of the Winds (firstpage) yes
3. Syncopated Rhythms in Rhythm of the Winds yes

Date	Time
2/3	30 min

Accomplishments: What I practiced today!

1. Warm-up
2. Exaltation
3. Rhythm of the Winds

Thoughts on Progress Warm-up was quite interesting today. I tried to go up to higher scales but they didn't work. I think I'll work On That More. In Exaltation I just reviewed over the 2 pages. Tomorrow I'll start putting them together. I sat down with Rhythm of the Winds a little for the 1st Day

Thurs

Date	Time
2/4	30 min

Accomplishments: What I practiced today!

1. Warm-Up (Tiger Scales)
2. Exaltation
3. Rhythm of the Winds

Thoughts on Progress I decided on my warm-up that each day I'll work on a new scale & on the next day review it. I started putting Exaltation together. I took it slow, tomorrow will get a little faster. I made it half-way through the first page. I need to work on the syncopated rhythms a

friday

Date	Time
2/5	X

Accomplishments: What I practiced today!

1.
2.
3.

Thoughts on Progress

Didn't feel well & had a lot of homework

You're doing a wonderful Job ! You've got a great Plan of action and are following through well. Good work!

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on Fridays. My goal was to get it back to them by the end of the week.

The third quarter was better. As the fourth quarter progressed, however, I found students struggling to come up with new ideas. My comments became redundant as well. Some students did the journals just before class rather than at home during their practice. Once again, I struggled to get students to turn them in. On the whole, I didn't feel that the journals were as successful as I had hoped. I continued to believe in the idea, but it became too much writing and too much time. A more simplified version of the journal in which the students write down weekly instead of daily goals might be more effective.

Discovery Writing

In discovery writing, students jot down their ideas on a question given to them about a listening example. Their writing then serves as a starting point for discussion. This provides for students something on which to base their discussion contributions. My students responded to this very favorably; I could see a change in their writing. At the beginning of the year, they mainly used nonmusical adjectives to describe musical examples. As the year progressed, they started to use more musical terms.

I tried to save the discovery writing lesson about a piece until I felt that the students knew the music well enough to make good observations and to draw some parallels. The first lesson of this type involved a band arrangement of Simple Gifts. Once the students knew this piece well enough to perform it with some accuracy, I played a recording of Aaron Copland's Appalachian Spring. I prepared students for the listening by reading some information about Copland and the history of this particular melody. I then asked the students to write down what they heard and how it compared with the piece we were playing. I gave suggestions for listening for form and style and for listening to variations of the same melody. As they listened, they jotted down ideas. I felt that the students stayed better on task and had an easier time preparing for subsequent discussion. We then shared some of our writings. The discussion after this listening episode was wonderful. We played the piece again and it dramatically improved stylistically, even though I had yet to rehearse the piece that class period. Afterward, the students even clapped for themselves, realizing what had just taken place. It was one of those rare moments in teaching. The students came away from that classroom with a new insight into music and with good feelings about themselves.

Not all of the discovery writing lessons went that well. But over the course of the year, I felt from my own observations and from students' responses that the writing helped them to organize their thinking. Other discovery writing assignments involved comparing two listening examples by the same composer and deciding if that composer had a distinct style. After we performed at a festival, I had the students listen to the recording of our performance and assume the role of judges, writing down specific suggestions for improvement. I also had the students assume the role of a composer trying to emulate the style of another composer. They wrote specific things they would do to make their music sound like the composer of the piece studied. At Christmas, we discussed seasonal songs performed in different styles. When we studied marches, I played a recording of some marches and asked the students to analyze the style and form. The possibilities for using discovery writing as a catalyst for discussion were endless. This year's discovery writing projects were used mostly to make connections. The discussions often were about style of playing, form, and specific compositional techniques used. It seemed that the students began to see beyond their written page and became better aware of the composer's intentions (see Figure 2 for an example). This in turn lead to the composer-writing projects.

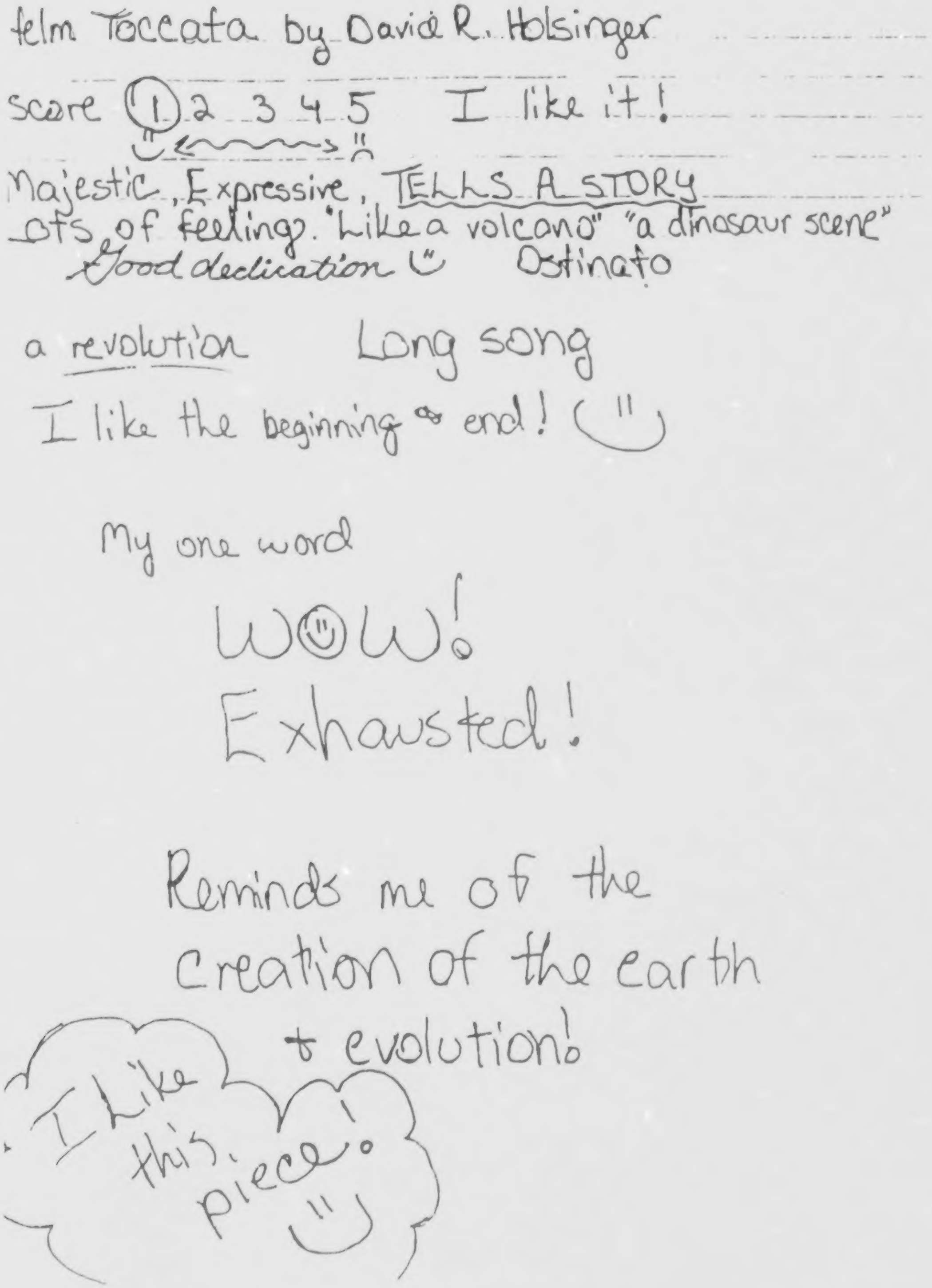
Composer-Writing Project

I prepared for the composer-writing project by choosing five prominent band composers whose music the students had studied: Frank Erickson, David Holsinger, W. Francis McBeth, Nancy Seward, and James Swearingen. I chose enough composers so that the writing groups would not be too large. We studied and prepared the music of these composers before writing our letters. As we played and in turn studied each piece, we made up a poster of compositional devices the composers used. This helped the students to understand how the composer formulated a piece. Later, it helped them to develop questions to ask the composers. To make the posters, students wrote down a stylistic characteristic and glued it collage-style to that composer's board. We discussed biographical information about the composer and made comparisons among pieces.

Initially, the students didn't really understand and weren't very excited about the project. They had never really thought about a composer as a fellow human being. They assumed that all composers were dead. They never referred to a piece of music by the composer's name. As we became more involved with the project, I started to see students make connections. Students asked, "Didn't we play a Swearingen piece last year?" One of the questions I posed was whether a composer has a specific, identifiable style for all of his or her works. We never really answered this; the point, however, was not to draw a definitive conclusion but to think about the question and become curious, which is what took place.

Once we had prepared all five pieces (by the middle of March) and had finished the composer posters, we were ready to begin the letter writing. Students chose the composer to whom they wanted to write, and I divided them into groups of eight. On the advice of one of the English teachers, I provided a great deal of structure for this assignment (see Figure 3). I handed the students a checklist of what they were to accomplish for each day and asked them to write a short account of what they accomplished. In order to prevent someone from falling through

Figure 2. Discovery-writing assignment for Holsinger's Helm Toccata.



Helm Toccata by David R. Holsinger

score [✓ 1] 2 3 4 5 I like it!

Majestic, Expressive, TELLS A STORY
Lots of feelings. "Like a volcano" "a dinosaur scene"
Good dedication Ostinato

a revolution Long song

I like the beginning & end!

My one word

WOW!

Exhausted!

Reminds me of the creation of the earth + evolution!

I Like this piece!

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Figure 3. Composer-writing project: Criteria for first two paragraphs, letters tc composers.

Composer Letter-Writing Project Criteria

Checklist

☐ The letter will be in Business letter Format (see example)

☐ It will contain 3 paragraphs of 5-8 sentences in length

☐ Each member of the group will write their own first paragraph
(I will choice one of these opening paragraphs to be used
in the actual letter)

☐ The group will write the 2nd and 3rd paragraphs together as a team effort

☐ The group will keep a daily journal of its progress

☐ Address a formal envelope

☐ Everyone is to work together as a **TEAM** on this project
You will receive two grades:
one individual grade for the opening paragraph
one group grade for the final product

First Paragraph Criteria (written by each person)

☐ 1. Introduce the group--school, grade and project

☐ 2. Discuss the piece we have performed

☐ 3. Discuss information we know about the piece and the composer

☐ 4. Feelings about the composer's music
Why is it important?--of value? - worthy?

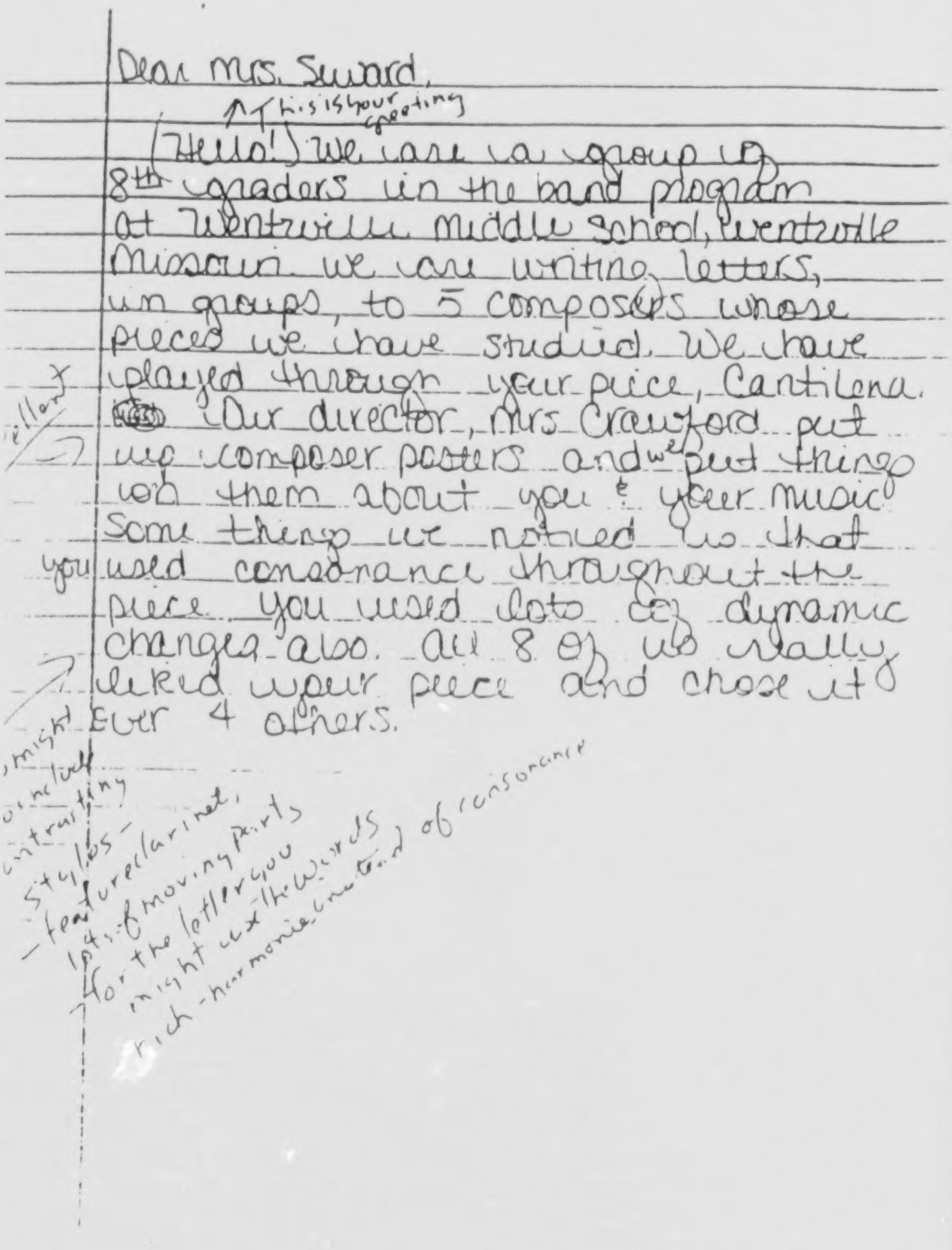
Second Paragraph Criteria (written by the group)

☐ 1. Ask for information you would like from the composer?
--this could include:

- --Personal information about his/her background
- --Inspirations for composing--especially for the piece we have studied
- --Questions about the piece
- --Questions about compositional techniques or style
- --You might request that he or she send a photo if they have one available

Brainstorm and come up with some of your own ideas

Figure 4. Composer-writing project: First draft and comments



Dear Mrs. Seward,

This is your greeting

(Hello!) We are a group of 8th graders in the band program at Wentzville middle school, Wentzville Missouri. we are writing letters, in groups, to 5 composers whose pieces we have studied. We have played through your piece, Cantilena. Our director, Mrs Crawford put up composer posters and we put things on them about you & your music. Some things we noticed is that you used consonance throughout the piece. You used lots of dynamic changes also. All 8 of us really liked your piece and chose it over 4 others.

ellent

you

might include contrasting styles - feature clarinet, lots of moving parts

For the letter you might use the words rich - harmonies instead of consonance

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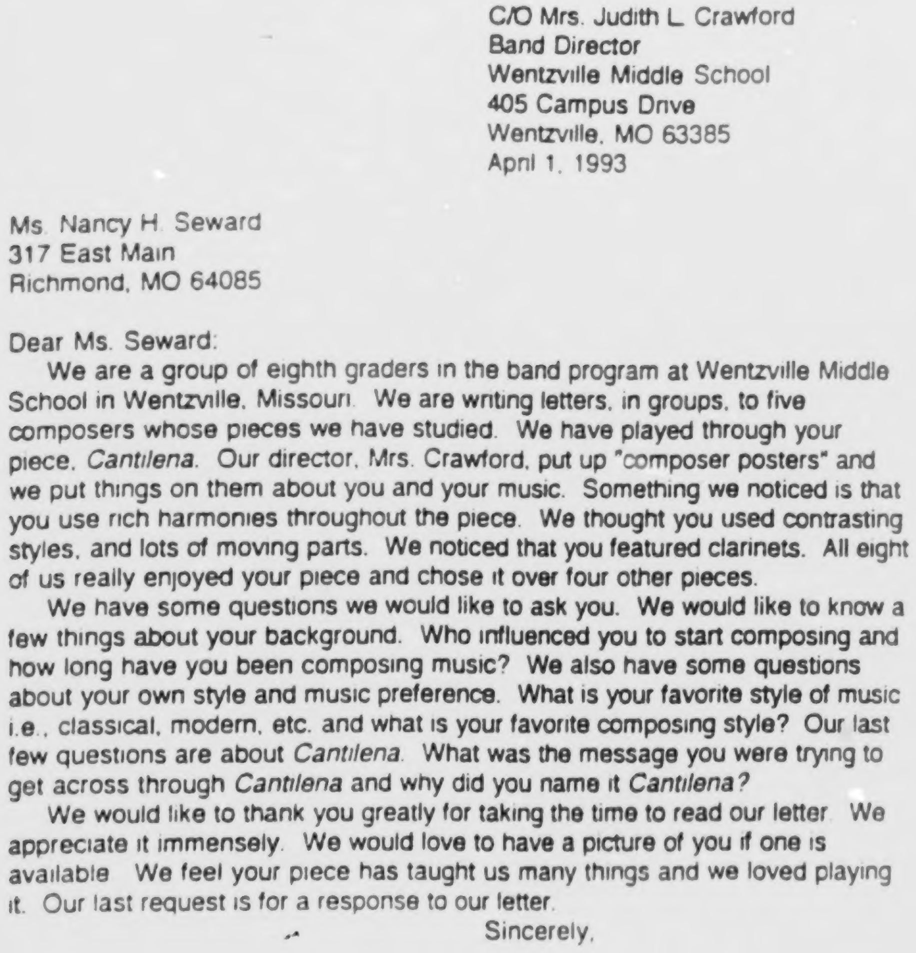
Figure 5. Composer-writing project: Final copy, letter to composer Nancy H. Seward.



C/O Mrs. Judith L. Crawford
Band Director
Wentzville Middle School
405 Campus Drive
Wentzville, MO 63385
April 1, 1993

Ms. Nancy H. Seward
317 East Main
Richmond, MO 64085

Dear Ms. Seward:

We are a group of eighth graders in the band program at Wentzville Middle School in Wentzville, Missouri. We are writing letters, in groups, to five composers whose pieces we have studied. We have played through your piece, *Cantilena*. Our director, Mrs. Crawford, put up "composer posters" and we put things on them about you and your music. Something we noticed is that you use rich harmonies throughout the piece. We thought you used contrasting styles, and lots of moving parts. We noticed that you featured clarinets. All eight of us really enjoyed your piece and chose it over four other pieces.

We have some questions we would like to ask you. We would like to know a few things about your background. Who influenced you to start composing and how long have you been composing music? We also have some questions about your own style and music preference. What is your favorite style of music i.e., classical, modern, etc. and what is your favorite composing style? Our last few questions are about *Cantilena*. What was the message you were trying to get across through *Cantilena* and why did you name it *Cantilena?*

We would like to thank you greatly for taking the time to read our letter. We appreciate it immensely. We would love to have a picture of you if one is available. We feel your piece has taught us many things and we loved playing it. Our last request is for a response to our letter.

Sincerely,

the cracks, each student was required to write an introductory paragraph (see Figure 4); they wrote the body and closing paragraphs as a group. I gave them specific guidelines on what each paragraph was to include and graded them on whether or not the guidelines were met. I offered specific suggestions on how to rewrite and improve the letters. I then collected their final copies, chose the best introductory paragraph, and printed the letters (see Figure 5). I asked the students to address the envelope in correct format and to sign the letters, which were then sent. We included a picture of the group standing with their composer poster. The letter writing project took an entire week, during which we did no playing. The students had some difficulty working together in groups, and I found myself talking at length with them about how a band must work together to get things accomplished.

All things considered, the students enjoyed this project. At the end of the year, many students named this as their favorite activity. Once the letters were sent, we waited for the responses. Four out of five composers responded with enthusiastic letters. The composers also sent photos of themselves. For the first time, the students realized that composers are people, too, complete with hobbies and families. They also learned of some of the inspirations behind composing and how a composer begins to work on a piece. It was an exciting time for the students and for me. After receiving each letter, we played that piece one last time and added the letters and photos to our poster collages. Of the three writing projects, I felt this to be the most successful. Not only did students become personally acquainted with some outstanding composers of band music, they made musical connections that otherwise might not have been made.

Excerpts from Students' Writing

Student Practice Journals

Entries from students' practice journals largely corroborated the instructor's ambivalent impressions about the success of the first and second quarter. Many students, however, made honest attempts to express their feelings in writing. This excerpt is typical:

> *Accomplishments*
> *What did I do? I practiced stuff on the test*
> *Goals*
> *to be section of the week*
> *to get an A (1) by practicing (2) doing good on test*
> *to tighten my embouher*
> *get my chin flat*
> *To do:*
> *(1) watch the mirror to check on my chin*
> *(2) practice to build up the muscles in my embosher*
> *(3) practice a little more*

Some students chose to write in a more prose-like form:

> *I played songs from my other books. I played my scales and Tanglewood, and Simple Gifts. I want to be able to move my fingers faster, and have a hollow tone. I can practice my scales faster & faster, & try playing with a hollow throat.*

> *Today I worked on our 3 pieces and I need to improve on all of them. My areas I need work in are the same as above. I have improved on foot tapping and scales. I do feel a little more confident. I do not need work on that much help with foot tapping as last year. I also worked w/long tones.*

Some students had very little to say about their practicing:

> *Band in morning and at night*

> *Didn't practice*

> *Goals next playing test*

> *Monday got new song Tuesday practiced new song*

Although the majority of students accepted the task, some clearly disliked it or did not know what to write. These individuals also made their feelings known:

> *I'm not sure what to write*

> *I did not have time to play and I do not understand what we are doing with these journals.*

> *I don't like doing practice journals.*

By the second quarter, most students had fallen into a routine with the journals. Those who wrote extensively in the first quarter also wrote extensively in the second, and vice versa. Many students began to use the journal as a place where they could reflect honestly and sincerely about their developing musicianship:

> *Today I practiced Chesford Overture and all of my scales. went over to my band teachers house and she went over some things with me. She also tuned my concert Bb because that is the most common scale we play.*

> *I really need to work on getting a good sound on the high notes because when I get up there I can't get them. t's just, it's not a very warm sound. My goals are to be able to play the high notes with a good rich sound.*

> *I'm practicing as hard as ever. I know I'm probably one of the worst students but I am starting to try harder.*

> *I can play my Eb practice sheet with hardly any blips now! still need to work on my cues, though I feel I'm getting better at it.*
>
> *Goals--Be able to play like James Gallaway someday! (I'm so sure!) To do--Practice harder. Be more serious about my playing.*

> *Today I worked on dynamics. I think without dynamics a piece of music wouldn't sound right. It gives life to the music. A goal I have is to get good results on the high notes.*
>
> *To do: I need to work on tone.*

Probably aware that their instructor read journal entries carefully, some students took an opportunity to write directly to the instructor:

> *Mrs.* [Instructor's name],
>
> *I'm sorry that I didn't get my practice journal in on time. I hope that it will still count on progress reports. I had one I just wasn't getting it in. Please excuse my irresponsibility. Please forgive me.*

> *Mrs.* [Instructor's name],
>
> *This week I've had a lot of homework, church, practices for soccer, and basketball. I'm sorry but I'll practice next week, if it's alright with you. thanks.*

> *Mrs.* [Instructor's name],
>
> *I think the practice journals have really helped alot. Now when I practice, I know what I need to practice, & why.*

But another student had this to say:

> *Mrs.* [Instructor's name],
>
> *I practice alot, maybe about 4 times a week. But it's just*

> *not helping me to write in the practice journals. I think it is a good idea to have them,, but I never know what to say or write.*

One student wrote of the experience of receiving a new flute for a Christmas present:

> *Monday: Today I practiced my songs & scales. I get my flute tonight. I can't wait!*
> *Tuesday: I got my flute tonight & not yesterday night. My parents are asleep so I can't practice, but my flute is so beautiful.*
> *Wednesday: I practiced my concert songs, & I can't cover the holes right--my flute only came with 1 plug. The intro. is harder with my new flute but my tone is incredibly better!*
> *Friday: Goals--To get a scholarship in music, & get really good.*

The structure provided by the practice journal form in the third quarter made a dramatic difference in the number of journals handed in and the content of the writing. The key seemed to be the "Thoughts on Progress" box (see Figure 1). For the first time, it seemed completely clear to the students what they were being asked to write. The students seemed to enjoy writing on the form; in fact, some students who did not have a form drew a facsimile on notebook paper. By this point in the year, they seemed more conversant with musical vocabulary and went beyond only listing activities or goals. The following are typical excerpts:

> *The scales are okay, if I concentrate. They aren't "the back of my hand" yet. I got up to A only tonight. I should work on it more. I like Rhythm of the Winds. I need to practice more on 110 to the end.*

> *Almost got it! Exaltation is getting easier! The "rhythm time" helped me so I did it again today. I've almost got the entire arpeggio down pat. I decided to do the arpeggio like I did the syncopated rhythms.*

> *I'm really sounding better on these songs! The syncopated rhythms are getting there but they're not quite perfect. My tone is also sounding alot better.*

> *I can get through them!! Wow--I can't believe it!*

> *I'm going to try to not get discouraged since I'm the only one on bass clarinet.*

> *I think the more I practice "Exaltation" the more phrases & beginning become indented in my head, & I don't have to think about it as much.*

In the fourth quarter, the students seemed to put less of themselves into the journals. Compared with the third quarter, many entries were sketchy. Perhaps the demands of spring activities and the impending end of the school year affected the students. Some, however, continued to write extensively and thoughtfully, putting a great deal into their entries. Most students seemed quite comfortable using a musical vocabulary almost entirely absent in the first quarter.

> *This piece is hard! I can play the beginning okay but I still mess up when I hit the middle! I tried to get the accents sharp & short at the CODA, but it was hard. I'll need to work on that more.*

> *I really tried to memorize my scales, but I am really having trouble. I can play them good with the sheet but, I cannot memorize all of them.*

> *Practicing with March of Kim made me realize I hate marches. It is so hard! I like it okay, but I don't like the middle.*
> [Beginning of next day's entry:] *I love the beginning of Grand March!*

> *Scales are boring! Someone has very little imagination when making these up! My shoulders ache & so do my fingers, & head.*

> *I think that the Peasant Village Dance has progressed very little for me, but I find that when I'm in band I seem to play it better.*

Discovery Writing

While discovery writing in the first semester, the students tended to describe that they heard almost entirely with extramusical imagery. The following excerpts are from an Octover discovery writing assignment in which the students were asked to write about three recorded McBeth compositions, Cavata, Kaddish, and Masque.

> [Kaddish] *It makes you feel as if you're in a silent mystery, horror film.*

> [Kaddish] *It starts out like a buck walking into a pasture. It then sounds like a fawn walking out to meet the buck.*

> [Masque] *Sounds like a horse race*

> [Masque] *This reminded me of 2 people dancing or a belly dancer dancing in a town square. It sort of reminds me of the beginning of a movie while your sitting there waiting for the movie to start. I like this one, its exotic and exciting.*

> [Kaddish] *At first dark, then it's kind of like the light shining through. Almost makes me think of a battle, dramatic*

> [Cavata] *It's like an Indian song that they play either at a burial or a thing where they walk & dance around a fire*

By the spring, the students were using more musical descriptions in their writing. They were more familiar with musical terminology, and they knew where and how to use it. Interestingly, they never entirely departed from the use of imagery. Rather, they combined the two. The following are excerpts from a discovery writing project describing David Holsinger's Helm Toccata.

> *very accented at the beginning of the piece*
> *softens as it progresses on*
> *has layers, many layers*
> *many time signatures throughout the song*
> *grows loud and majestic*
> *it is very, oh! it is like the music of an advancing fleet of ships to welcome on a war or a celebration.*
> *Uses many different instruments*
> *Ostanato!! each instrument has differences in parts.*
> *It is a long piece all over, and uses a strange ending, much like the beginning*

Lots of energy in the chords in the beginning, some layering going on. After the introduction it gets real mellow and then very exciting! Sounds like Robin Hood to me, accents are very strong!

French Horns came out alot. Call & answer type situations. Time signatures change alot. conversations going on

Sounds like an African Snake Dance in the middle. Ostinato in a couple parts. High Energy impact all through the piece. I feel sorry for the conductor! Repeating parts. Very good!

The beginning has big crescendos and then it has a diminuendo into a smooth Legato section. Then he has three layers that have huge crescendos into a fast and lively section. That is really neat how the layering is. I would get messed up because there are so many different parts going on at once. It is neat how you can hear all of the instruments' parts.

There are so many different themes and patterns and layers. They all sound really good and I like how it all fits together. It is sort of like they're talking back and forth. The ending is really good.

The piece is really exciting.

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1) starts out slow and gloomy then becomes fast and exciting
2) uses a lot of layering
3) sounds like someone is being chased in the middle of the piece
4) has ostinouto
5) sounds hard to play
6) some parts make it sound like the piece is over, but it isn't
7) tempo changes a lot

---

lots of phrasing
lots of crescendos, decrescendos
layers
mixed meter
lots of energy
question-answer phrases
ostinato-repeats alot
good dynamic levels--change
very involved
!!!!!!!!!!Energized!!!!!!!!!!--my one word
powerful

chords at end--very powerful
silence at end
energy built up from beginning to middle-end.

---

slow, big cresc., many layers, mixed meters, its getting faster, trumpets play fast, has some accents, it sounds neat, ostinentos, expressive, its long, very long! has lots of energy! powerful, has chords

An excerpt from the discovery writing project on marches illustrates the back-and-forth thinking between concepts and imagery. This excerpt describes Alford's *Purple Carnival* :

staccato
sounds like Chim Chiminey Cheree
accented
Trio
Marchy
legato
smooth
scary
cartoon chase
dogfight
circus
Trio
cornets rule!
dogfight
cartoon chase
builds
circus marchy
stinger

Composer Writing Project

For this project, the students were expected to work cooperatively. Each individual, however, wrote and drafted an introductory paragraph (see Figures 3,4, and 5). Although there were personality conflicts within some of the groups, they were not evident in the final products. The writing was good, and four of the five composers responded warmly. The students seemed to find letter writing to be a comfortable and rewarding experience.

Discussion and Conclusion

The data seemed to indicate that the writing projects were successful. Students demonstrated an increased understanding of musical concepts and terminology and also seemed to become more comfortable with writing. Despite the teacher's misgivings about the success of the journal writing project, most students accepted this obligation and made sincere attempts to complete journal entries.

Through the discovery writing projects, students demonstrated over the course of the year a developing awareness of musical terminology and structure. Their writing soon went beyond extramusical storytelling, and their use of musical terminology became more precise. The students never left imagery entirely behind, however. Apparently, this interweaving of concept and imagery is common; Flowers (1984) found this with children and with undergraduate nonmusic majors. Larsen and Merrion (1987) said:

> ... when our students are given an opportunity to write while listening to music, their attention gravitates towards musical association;i.e., elements of music which affect their feelings toward it. While the students juggle imagery, fictional fantasies, and emotional responses, they eventually connect extra-musical associations with musical understandings. (p.109)

The composer-writing project was successful perhaps because of the authenticity of the assignment. Most students' writing in the secondary school setting is *transactional* in nature; that is, it tends to be factual material written for a teacher who assesses it (Martin et al.,1976). In this instance, the students were provided with an opportunity to write to a different audience. They knew that what they wrote and how they wrote would influence the response of the person to whom the writing was directed.

Qualitative investigation develops rather than tests hypotheses (Merriam & Simpson, 1984). Perhaps writing-across-the-curriculum projects, when properly implemented, help middle school instrumental students to acquire and organize knowledge about musical concepts. But validity in qualitative research is largely a generalizability issue (Borg & Gall,1989; Goetz & LeCompte,1984). The validity of this assertion therefore must be established through further investigation.

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STUDENT TEACHING PROGRAMS IN MUSIC EDUCATION AT MISSOURI INSTITUTIONS OF HIGHER LEARNING

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Abstract

Varied Student teaching practices in music education from institutions of higher learning in Missouri prompted this survey of that state's public and private colleges and universities. Responses confirmed substantial interest in the topic and a variety of practices. Schools reported various grading techniques, college credits, ranging from 6 to 14 hours, assignment lengths from 8 to 18 weeks, and supervisory visits from 2 to 10 visits. The roles of the cooperating teacher and college supervisor varied greatly in function and responsibility. Many schools assign student teachers to two different assignments (usually one in secondary and one in elementary or one in instrumental music and one in vocal music) but five schools reported their students are assigned to only one cooperating teacher. Student teaching seminars are very common with all but five schools conducting sessions varying in number from 2 to 16 meetings.

Descriptive data gathered in this survey could serve many colleges and universities within and outside the state of Missouri as they seek to improve student teaching programs and adopt successful practices from other institutions.

Introduction

"Student teaching is one of the most important parts of the curriculum leading toward certification in music education," according to Donald L. Panhorst (1971, p. 204). Guidelines are established by The Missouri Department of Elementary and Secondary Education for college and university student teaching programs. While these programs have many similarities, they also, by virtue of the autonomy of the institution, contain individual differences.

Background and Statement of the Problem

Studies have been conducted describing the various student teaching programs in other states. One such study by Atsalis (1982) compared colleges and universities in southwestern Ohio in their curricula requirements in music for students preparing to student teach. Johnson and Yates (1982) studied aspects of student teachers, selected aspects regarding successful student teachers, cooperating teachers, school districts and the student teaching programs of 902 different institutions. Based on the survey results, the researchers compiled twenty-four characteristics of successful student teachers and listed the thirty-five institutions which met the highest number of the established criteria in their student teaching programs. Such studies continue to be beneficial as faculties seek to satisfy various accreditation agencies. Solutions to common problems such as scheduling, college credit, cooperative teacher selection and grading are sought. Shared information on these topics will provide valuable insight as colleges and universities attempt to re-structure student teaching programs to meet the standards of the 90's. Colleges and universities of Missouri have not been included in recent studies which compare and analyze student teaching programs.

Purpose of the Study

The purpose of this study was to describe the student teaching programs of colleges and universities in Missouri that offer music certification for the practical purpose of learning, comparing and gaining ideas from each that may be useful for improving our teacher education programs.

Research Questions

Seeking to determine student teaching program designs in thirty-one colleges and universities in Missouri that offered music education certification, the following specific questions were asked of each institution.

1. How long is the student teaching assignment?
2. How many different assignments does each student complete? (i.e. number of sites, cooperating teachers, etc.)
3. What descriptors characterize the University Supervisor?
4. How many visits does the University Supervisor make?
5. Who determines the student teacher's grade?
6. How much if any college credit does the student receive?
7. Does the student attend a student teaching seminar in conjunction with the student teaching experience and, if so, how often?
8. Who conducts the student teaching seminar?
9. What criteria are used to select cooperating teachers?
10. Who is responsible for selecting the cooperating teachers?
11. How does the student teaching assignment relate to the music certifications offered at your institution?

Need for the Study

As universities and legislatures continuously revise requirements for education degrees and state certification, a current description of student teaching programs could be a practical asset to higher education institutions in Missouri.

Definition of terms

The terms "student teaching," "field service experience," "preservice teaching" and "practice teaching", are understood to mean

> That phase of the teacher education program when the student has a sustained opportunity to demonstrate the theory of the teacher as a reflective decision maker in a typical classroom. Specifically, the student teacher is exposed to situations that would enable her/him to make decisions concerning the teaching/learning act and reflect upon the results of her/his decisions in such a way as to be able to realign or change her/his thinking, if necessary, in future decisions (Mallory, 1994, p. 4).

The university supervisor is a member of the university faculty who serves as a facilitator and liaison between the site school and university, and a confidant for the student teacher. That supervisor is an interpreter for the cooperating school regarding university policies pertaining to the student teaching program (Mallory, 1994).

The cooperating teacher teaches children or youth and supervises the work of the student teacher. "She/he is a counselor of the beginning teacher, a demonstration teacher, a director of learning experience of a neophyte and a professional model." (Mallory, 1994, p. 11)

Limitations of the study

This study does not address curriculum requirements prior to the field service experience. While universities vary in their requirements for practicums in the classroom prior to practice teaching, those comparisons are not a part of this study. Twenty-three of thirty-one colleges and universities contacted responded to the request for information and therefore the information provided here only reflects practices of those responding institutions. The survey did not request information on perceived effectiveness of various practices, nor students' perceptions regarding the student teaching experience.

Related Literature

Historical Information

James Johnson (1968) researched the history of student teaching and his work describes the very early practice teaching experiences, called apprenticeships, in Europe prior to 1400 A.D. According to Johnson, when public schooling began in the 1600's in America, the apprenticeship method was still in place. Normal schools for teacher training, which became state teacher colleges in the 1800's and 1900's, permitted prospective teachers to either teach their peers or a few children enrolled strictly for that purpose. Practice teaching was more common in the preparation of elementary school educators than secondary school educators in those early years of teacher colleges. From 1920 through 1950 as a result of extensive surveys and research, the role of practice teaching gradually became more important in the educational scheme. It became the core of the educator's studies and college credit was allowed for the experience. In the 1950's, student teaching off-campus and in the public schools blossomed. More recently, some college students included an internship following their practice teaching experience.

Robert Levin (1991) also historically documented teacher training programs. He compared the development and practices of two educational institutions over a period of several years. The schools, Keene State College, a former normal/teacher college and the University of Pittsburgh, a large comprehensive urban university, initiated their teacher preparation training early in this century in notably different ways. From 1910 to 1935, each program developed around themes which mirrored the social and political views of their respective locale. During the next twenty-five years the two programs became homogenized in structure, and according to Levin, the homogenization led to the demise of once-coherent visions of the role of an elementary teacher as a public educator in a democracy

Recent Innovations

Many education reform proponents target teacher education as the culprit in recent education crises. Extant research on the topic of student teaching has flourished as educators and legislators seek information on how to improve public education. The Alternate Route program of Connecticut is an example of an alternative teacher preparation program which has developed in response to the perceived need to improve teaching. Alternate Route has recruited college graduates, often with well established careers in other fields and no structured student teaching experience, for public school teaching positions (Blancur, 1991).

Internationally, Dutch university education programs utilize a program entitled the Individual and Independent Final Teaching Period (IFTP). This follows the Triad Student Teaching Period, an initial, secure, supervised teaching period among three fellow student teachers. These student teachers are supervised from a distance by a university supervisor and a cooperating teacher. The IFTP is a bridge between the triad student teaching period and independent teaching practice (Koetsier, 1992).

Another progressive program created by the Texas Education Agency, in conjunction with federal block grant money, developed Local Cooperative Teacher Education Centers (LCTEC) to improve the quality of the student teaching experience. The centers offer training not only for the student teachers, but also, university supervisors, cooperating teachers and school administrators (Texas Education Agency, 1983).

The Components

Administrators, such as the school principal and superintendent contribute to the student teaching process by providing information about the community, the school's philosophy and goals, school facilities and staff/teacher rights and responsibilities. By monitoring the student teacher's progress administrators help prepare the student teacher for the future job search (Wenzel 1992). Many programs rely upon administrators' recommendations when selecting a cooperating teacher.

Nevertheless, the most traditional triad component of the student teaching process is the university supervisor, the cooperating teacher and the student teacher. Studies reveal significant differences in the perceptions of cooperating teachers, university supervisors, and student teachers relative to the importance ratings of performance expectations for student teachers. Cooperating teachers and student teachers demonstrated more agreement in their perceptions than university supervisors and student teachers of university supervisors and cooperating teachers (Love, 1993).

In a similar study, Sandra Neely-Herndon (1993) found that college supervisors expected cooperating teachers to "model", cooperating teachers viewed themselves as facilitators and student teachers envisioned the primary role of cooperating teachers as a guide or coach. The findings call for greater collaboration between teacher education programs and practitioners in defining the role of cooperating teachers.

Comparing cooperating teachers' and university supervisors' perceptions of supervisory activities relating to their student teachers' planning and instruction, Argyriou (1992), also found significant differences in the degree of helpfulness required and exhibited. The study noted that inservice training programs could allow the two groups to share their educational philosophies and supervisory knowledge.

The incongruency of expectations of cooperating teachers seems to point to a need for orientation/in service training of both cooperating teachers as well as supervising teachers. A study of 48 Ohio teacher-training institutions revealed that, in the majority of schools, such training was being offered but not required. University supervisors did not feel they needed the in service training while the majority of cooperating teachers felt it would better prepare them for the supervision of student teachers (Richwine, 1991). It was noted that state supported colleges in South Carolina require in service training by cooperating teachers but that, in many instances, the workshop consists of less than a day of training in which the student teaching manual is reviewed. Certification for cooperating teachers based upon graduate study in supervising student teaching was recommended as a corrective measure (Turner, 1992).

One study of student teaching experiences in the area of physical education categorized the roles and relationships of the cooperating teacher into the following categories: the professional role, the supervisory role and the social role (Grooms, 1993). University supervisors and cooperating teachers responded to one survey in Minnesota by saying that a set of criteria should structure the student teaching experience and it should be provided to the student teacher. Respondents also indicated that the cooperating teacher's recommendation should account for at least 50% of the final grade or recommendation (Bowles, 1994). Discrepancies in student teacher evaluation practices were criteria for evaluation, measurement tools, evaluators and the elements of successful student teaching (Barrett, 1986). The student teaching program at the University of Northern Iowa describes the cooperating teacher and university supervisor as mentors, guiding the student teacher toward becoming a reflective practitioner (Wedman, 1985).

Because of the additional mental and physical stress student teachers encounter, support services provided to student teachers by universities were studied. Data analysis disclosed that private teacher training institutions, and those with female directors, provided more support services. The researcher also noted that support services increased (in all universities) as the intensity of early field experiences required by the program increased. Intensity was described and determined by the number of hours required in early field experiences (Lamont, 1993).

Lessons learned in student teaching may not transfer adequately. The combination of influences from the cooperating teacher, the university supervisor and the classroom situation may cause a shift in beliefs, attitudes and practices from what was learned in coursework to what seems workable in the student teaching setting. These shifts may not be permanent but may serve to compound problems of the first year teacher according to a study on the actual value of the music student teaching experience (Gallant, 1992).

Evaluation

Preservice teachers have also explained what they perceived they have learned about teaching from their student teaching experience. The quality and content was shaped by cooperating teachers, university supervisors, university course work and especially family influences which affected their values, priorities and ways of interacting with people (Schmidt, 1994).

One study investigated the curricular information shared by cooperating teachers with music student teachers and suggested some cooperating teacher guidelines to improve the overall student teaching experience. Those suggestions included the need for in service training programs to prepare cooperating teachers for their duties (Schleuter, 1994). Success in music student teaching could not be predicted by instrumental, vocal or solfeggio skills according to a study done in Finland. However, the researcher did discover significant indirect effects on student teaching relating to communication skills, singing skills and piano skills (Laitinen, 1992).

Comparing Programs

When 89 directors of field service experience across the United States were surveyed concerning the strengths and weaknesses of their programs, the results indicated considerable variance in the content and operation of the programs, particularly in the time devoted to student teaching and overall course requirements. The majority felt their strengths were their supervisors and cooperating teachers while a common complaint was lack of control in selecting cooperating teachers (Didham, 1992).

At the University of Alabama, assessment of preparation for student teaching found that, although present admission standards seemed adequate, there was a shortage of minority group members, special education majors and secondary education majors. Strengths of the program cited were faculty, clinical experience and good relationships between the University and public schools. Improvement was needed in advising for course work, classroom management skills and inconsistent expectations of students during clinical work (Ducote, 1990).

Methodology

Following personal contacts at the Missouri Music Educator's Convention in January of 1995, directors of music education at thirty-one Missouri colleges and universities were mailed a seventeen question survey requesting information regarding their student teaching programs. The purpose of this comparative research was explained in an accompanying letter and a stamped self-addressed envelope was enclosed. The mailing list of the population of schools offering music education degrees was compiled from the Directory of Music Faculties in American Colleges and Universities in the U.S. and Canada: 1994-1995. The directors were asked to indicate if they desired a copy of the completed study. Follow-up postcards were mailed to twelve colleges/universities who failed to respond on the first contact, prompting their response. Follow-up phone calls were made in the final attempt to gather data and clarify some answers.

Results

The following colleges and universities (N=31) were mailed a survey containing seventeen questions regarding their student teaching programs in music education:

1. Calvary Baptist College, Kansas City (CBC)
2. Central Methodist College, Fayette (CMC)
3. Central Missouri State University, Warrensburg (CMSU)
4. Culver Stockton College, Canton (CSC)
5. Drury College, Springfield (DC)
6. Evangel College, Springfield (EC)
7. Fontbonne College, St. Louis (FC)
8. Hannibal LaGrange College, Hannibal (HLGC)
9. Lincoln University, Jefferson City (LU)
10. Lindenwood College, St. Charles (LC)
11. Maryville University, St. Louis (MUSL)
12. Missouri Southern State College, Joplin (MSC)
13. Missouri Western State College, St. Joseph (MWSC)
14. Northeast Missouri State University, Kirksville(NEMSU)
15. Northwest Missouri State University, Maryville (NWMSU)
16. Park College, Kansas City, (PC)
17. Rockhurst College, Kansas City (RC)
18. St. Louis University, St. Louis (SLU)
19. College of the Ozarks, Point Lookout (C of O)
20. Southeast Missouri State University, Cape Girardeau (SEMSU)
21. Southwest Missouri State University, Springfield(SMSU)
22. Southwest Baptist University, Bolivar (SBU)
23. Tarkio College, Tarkio (TC)
24. University of Missouri-Columbia (UMC)
25. University of Missouri-Kansas City (UMKC)
26. University of Missouri-St. Louis (UMSL)
27. University of Missouri-Rolla (UMR)
28. Washington University, St. Louis (WU)
29. Webster University, St. Louis (Webster)
30. William Jewell College, Liberty (WJC)
31. William Woods College, Fulton (WWC)

Data from nineteen of the thirty-one colleges and universities listed above is included in this research. Four of the institutions contacted no longer offer teacher education programs for music majors. Eight other institutions failed to respond despite the follow-up attempts.

Northeast Missouri State University's student teaching program is called an internship and occurs following graduation. The program applies toward the Master of Arts in Education and only slightly resembles the undergraduate student teaching programs of the other Universities. Students are not graded upon completion of the student teaching internship.

The data collected indicated the length of student teaching assignment varied from school to school with the maximum assignment being one full year and the minimum being nine weeks. Table 1 shows selected aspects of the student teaching experience for each college and university, classified by alphabetical lettering for anonymity. All but four of the reporting schools assign their student teachers to two different assignments with two different cooperating teachers.

University supervisors, (music faculty, in many cases) visit the student teachers in their classrooms two to ten times during their assignments. The internship program at NEMSU requires six visits per semester, while other colleges and universities average three to four visits per assignment.

Final grades for student teaching usually are determined by university supervisor or a combination of the university supervisor and the cooperating teacher. Additionally, seven of the reporting schools include the education department in the grade determination process.

College credit hours for the student teaching assignment vary as widely as the number of weeks assigned, ranging from six to sixteen. Graduate credit is given for the internship program at NESMU, although no grade is assigned.

One-hour weekly seminars for student teachers are quite common. A university supervisor, education faculty member or teaching assistant meets with student teachers to discuss a variety of topics related to present assignments and future teaching. Seminars occur less frequently at some schools but under the same general format and content. Five schools do not include seminars as part of the practice teaching semester. Each university handbook contains specific criteria which cooperating teachers should meet. Each cooperating teacher is required to have three years teaching experience, (at least one year in the present assignment), a recommendation by their school principal, music certification, a full-time position, at least three music classes each day, and a Masters degree or its equivalent. Other criteria considered when selecting a cooperating teacher include student requests and his/her reputation as perceived by the music faculty. All colleges and universities utilize some of the criteria and none of the colleges use all the criteria when choosing a cooperating teacher. Table 2 reflects the variety of responses to this question.

Selection and placement of cooperating teachers varied also, but generally music education faculty, the student teacher, and the education field service director determined which cooperating teachers were selected and which student teachers were placed with them. Several of the music education faculty reported that placing student teachers with cooperating teachers was handled by the education department exclusively. This was an area of concern. Music faculty felt their knowledge of area music teachers and programs could be valuable in the placement decision.

The questionnaire included items concerning certification areas and levels offered. All colleges and universities surveyed reported K-12 certification in either vocal music, instrumental music or a combination of the two. Only four schools reported K-9 certification or 7-12 certification and two of those indicated this was as a secondary interest (such as a Minor) level only. Many of the schools were unsure about how the K-12 certification was addressed in the assignment of student teachers.

Discussion

Responses to this survey indicated an intense interest in present student teaching practices and endeavors to improve present systems. The timeless issue of who is in charge was noticeable. For instance, when the response was "Education Faculty" for the question pertaining to who supervises music education student teachers, or who grades music student teachers the respondents (all music education faculty) seemed to be less aware of program practices in subsequent questions. Those questions concerning grading practices, college credit hours and seminars were unanswered, indicating less involvement in the total process. While skipping these questions could be a matter of preference or choice, this seems unlikely. This reaction seems to imply that music education faculty should be more actively involved in the music student teaching process.

Those colleges with only one assignment for student teachers would have difficulty locating a placement that could provide the K-12 instrumental or vocal experiences. The probability of locating a master teacher in a K-12 combination of instrumental and vocal is very unlikely. Grade level (K-12) placement and area (instrumental or vocal) placement are vitally important issues in order for student teachers to both experience and develop teaching skills. Assigning student teachers to at least two locations in different areas such as elementary general music followed by secondary vocal or one assignment in instrumental with the other in vocal for combined certification, provides a more total preparation for the future teacher.

Disparity in practice regarding seminar prompted some questions and concerns. How valuable is the seminar? Is it necessary for students and faculty to meet every week during the semester or do the all-day sessions two or three times during the practice teaching semester employed by some colleges serve just as effectively? Do students consider these meetings valuable? More discussion on this topic could impact the scheduling of seminar classes in the future.

Conclusions

Differences exist in the practices of the college and university student teaching programs described in this study. Compliance with state guidelines was evidenced in each program. Yet, as colleges and universities continue to improve the student teaching programs, the adoption of successful practices from other institutions should produce positive results. Descriptive data concerning the student teaching practices of these schools could provide beneficial information to other colleges and universities within and outside the state as educators work to improve the teacher education programs.

Additional aspects of the student teaching experience could be examined in further study of academic preparation, classroom management preparation, practicum experience as it relates to student teaching, student teaching as it relates to first year teaching, and so forth. Student teaching currently is a very popular topic among researchers. There are still many unanswered, perplexing questions to be addressed on the subject, as the educational process continues to evolve.

Table 1

SUMMARY OF STUDENT TEACHING PROGRAMS
STUDENT TEACHING DESCRIPTION

College	Student Teaching Assignment			Grade Determined by					Seminar		Course Credit Hours
	Weeks	Schools	Supervisor Visits	Coop Teacher	Supervisor	Principal	Music Dept	Ed Dept	Sessions	Credit Hours	
A	8-01	1	2					Y	8	0	8
B	10	1-2	6-8		Y				6	0	9
C	9	1-3	6-8	Y	Y				—	0	8
D	11	1	5	Y	Y				14	0	7
E	10	2	6	Y	Y	Y		Y	25 HRS	3	12
E	15	2	8	Y	Y				15	1	12
G	10	2	4	Y	Y			Y	6	0	VARIES
H	12	2	6	Y	Y				12	5	9
I	18	1	10				no	grade	6	0	
J	12	2	4		Y				0	0	9
K	13	2	10		Y			Y	9	0	12
L	10	1	2					Y	0	0	10
M	16	2	8	Y	Y			Y	2	0	12
N	12	1	10					Y	0	0	6
O	10	1-2	3-4	Y	Y				14	0	10
P	14	2	6	Y	Y				14	0	14
Q	14	2	6		Y				14	0	10
R	16	2	4	Y	Y				16	0	8
S	9	2	8	Y	Y		Y	Y	—	0	—

Table 2

SUMMARY OF STUDENT TEACHING PROGRAMS									
COOPERATING TEACHER CRITERIA									
College Name	FULL TIME MUSIC	Music Ed Certified	3 Yrs Exp	1 year current location	M A Degree	Hrs toward M A	Principal Recommendation	Min. 3 Music class per day	Other
A	NA	NA	NA	NA	NA	NA	NA	NA	NA
B	X	X	X	X			X		
C	X	X	X	X			X		
D	X	X	X	X			X	X	
E	X	X	X	X			X	X	Know facul
F	X	X			X				
G	X	X	X						
H	X								Mast teach
I	X	X	X	X					
J									
K	X	X	X	X					Know facul
L	X	X							
M	X	X	X	X		16 hrs	X	X	Know facul
N	X	X							
O	X	X	X	X			X		
P	X	X	X	X					
Q	X	X	X	X			X	X	Known facult
R	X	X	X	X	X			X	Ed.Dept
S	X	X	X	X	X		X		

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APPROACHES TO SCORE MARKING BY UNDERGRADUATE AND GRADUATE CHORAL CONDUCTING STUDENTS

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Abstract

The purpose of this study was to determine if there is any difference in the way undergraduate students in their first semester of conducting, undergraduate students in their second year of conducting courses, and graduate conducting students place marks in the music as they prepare to conduct a choral composition. A survey of sixty-two students from two different universities evaluated preparation time, the areas of the musical score the students marked when preparing to conduct in class, and methodology used by the students in score preparation. Results of the survey indicated no significant difference between the three groups of students. Meter, tempo, dynamics, and cues were always or usually marked by the students. Accompaniment was seldom marked by the students. Breath marks, phrase lengths, word stress, accents, awkward melodic leaps, unique rhythm patterns, and solo sections were sometimes marked by students. While the graduate students were consistently less inclined to mark scores, they showed a greater preference for theoretical analysis. Sixty-eight percent of the students surveyed stated they use a system to regularly prepare their music for conducting. Students indicated fifteen different ideas as their first priority in personal systems of score preparation, with playing through the score and singing each voice part the two procedures most commonly cited. All but two of the students surveyed mark their music indicating that this is a skill commonly learned and developed. The lack of agreement by the students regarding score preparation demonstrated that score preparation is indivualized.

Review of Literature

Score study by the choral conductor is recognized as an important skill necessary to be a successful leader on the podium. Robert Shaw stated, "Obviously, the [conductor's] most important musical qualifications are the ability and facility to study the score" (Glenn, 1991, p.118). Numerous choral conducting text books have been written to prepare the student of music for a successful experience on the podium (e.g. Garretson, 1993, Roe, 1983, Robinson & Winold, 1976). All of these sources include a cursory discussion of score preparation. However, it is worth noting the existence of conducting text books that make no mention of score preparation (e.g. Holst, 1990, Davidson, 1965).

Grunow (1980) indicated that score study is the primary means by which the conductor develops musical expectations for the rehearsal. Similarly, Molina (1978), when comparing choral and orchestral conductors, noted that both must have a thorough knowledge of the score before getting on the podium. Battisti and Garofalo (1990) noted that score study leads to interpretative decisions and ultimately allows the conductor to "communicate the expressive potential of a musical composition to an ensemble" (p. 1).

Matthews (1963) discovered that school music educators felt undergraduate conducting courses need increased emphasis on score analysis. Zirkman (1984) later suggested that one of the objectives of undergraduate conducting should be to train students to "apply the principles of editing a score without over marking it" (p. 90).

Conductors and teachers of conducting do not always agree on a system of score study. Strouse (1987) described the traditional score preparation process as a four-step procedure that begins with researching the composer, doing a theoretical analysis, discovering a personalized interpretation, and then selecting appropriate gestures to communicate with the ensemble. This was supported by Decker and Kirk (1988). Grosbayne (1973), however, advised students that reading about the composer and other "extra-musical study should follow and not precede a conscientious examination of the music itself" (p. 193).

Finn (1960) and Roe (1983) stated that memorization of the musical score is the only way to ensure the conductor is prepared to work with an ensemble. Kahn (1965) said, "Every student conductor ought to be required to conduct from memory, at rehearsal, a piece of about ten minutes length" (p.180). Score memorization and eye contact were cited by Madsen and Yarbrough (1985), as well as Price (1985) as effective means for measuring conductor success in front of an ensemble in a rehearsal situation. On the other hand, Dahlin (1951) discovered that "memorization of scores" was ranked at the bottom as a priority for teacher success. Battisti and Garofalo (1990) wrote, "score memorization is not the goal of score study, and it should not be engaged in for itself" (p. 55).

Margaret Hillis, recognized expert in the field of choral conducting, outlined score marking using color coding as a key to understanding the music (Strock, 1991). Using colors as an enhancement to score study was also discussed by Boyd (1977), Decker and Kirk (1988), Gordon (1977); and Labuta (1989). In an interesting corollary study, Rogers (1991) found that color-coding notes did not produce significant improvement in the sight reading scores of elementary instrumental students.

Various opinions have been expressed concerning when to place marks in the score. There appears to be little agreement as to how much marking is appropriate, and whether the student should place marks in the score early in the score study process or as a final step in the analysis procedure. Busch (1984), a proponent for early marking, stated, "As you commit the score to memory and certain gestures become automatic, simply erase those markings which are no longer absolutely essential" (p. 65). Boyd (1977) concurred stating "as soon as possible, clean up the score by erasing useless markings" (p. 27). Hunsberger (1980) cautioned that "frequently, conductors enter performance markings into their scores too early in the learning process" (p. 25). He suggested that students keep a separate sheet of paper for making notes during the early stages of score study. Gordon (1977) and Decker and Kirk (1988) placed score marking as the final step in score study.

Some sources on score preparation had extensive lists that the student was advised to follow in preparing a new selection (Lamb, 1979, Gordon, 1977, Hunsberger, 1980). Battisti and Garofalo (1990) advocated a four step guide to score study. Fleming (1977) prepared an eight part "Score Study Guide" in which the student was presented with a series of check lists then asked to resolve a series of questions concerning the musical characteristics of the composition. An even more extensive checklist was developed by Strouse (1987). Strouse designed three tiers of analysis that moved progressively from "basal" to supplementary information and finally a detailed structural analysis of the music. The basal checklist included 10 analysis methods that were to be completed separately.

Hausmann (1983) developed an intricate coding system with one and two letter abbreviations to describe the conducting gesture required in each measure of the music. Hausmann placed all of his marks in four separate lines directly above the soprano line of the staff.

Several sources stated that each student must learn to develop his or her own methodology for marking their music (Simons, 1983, Hunsberger, 1980, Gordon, 1977). Boyd (1977) advised conductors to take a few weeks to develop a system that is both consistent and clear at a glance. Grosbayne (1973) pointed out, "There is no single 'best' way of making this analysis. Each student must develop his own methods and learn through his own experience" (p. 192).

Some teachers of conducting described a concept of score preparation called a phrasal analysis of the composition. This was a concept evidenced by specialists in choral conducting (Decker & Kirk, 1988), band conducting (Battisti & Garofalo, 1990), and orchestral conducting (Green & Malko, 1985). The result was a visual presentation of the score that involved a long series of numbers. These numbers represented the perceived phrase shape and overall formal structure of the composition being studied. Green and Malko (1985) believed "when this type of phrasal analysis is conscientiously studied out for each composition to be performed, the conductor will find that he notices many subtleties that would otherwise not call themselves to his attention" (p. 19).

Prausnitz (1983) advocated placing phrase symbols across the top of the score to indicate two, three, or four measure phrases. "The indication of 5-> should be amplified with [sic] a (3+2) or (2+3)... depending on the shape of the phrase" (p. 34). Leinsdorf (1981) stated "at other points one finds incomplete multiplications, such as '7x3', which indicates to the conductor 21 bars divided into 7 periods of 3. These are *aides-memoire* for those who memorize scores that would take too long to learn musically" (p. 3)

Purpose

Despite many conflicting viewpoints concerning score preparation, there is no extant body of literature concerning the present practices of conductors and conducting students with regard to their approach to score learning. The purpose of this study was to determine if there is any significant difference in the way choral conductors prepare and mark their musical scores based on additional training in choral conducting. The study surveyed two major universities that teach both undergraduate conducting and graduate conducting through the doctoral level. The students in the survey were classified into three different groups to determine if there is a difference between the way undergraduate students in their first semester of conducting, undergraduate students in their second year of conducting courses, and graduate conducting students place marks in the music as they prepare to conduct.

Method

Subjects

Two schools which will hereafter be referred to as School A and School B were selected for this study. The beginning undergraduate students (n=18) were predominantly juniors and this was their first formal conducting class at the university. The advanced undergraduate students (n=17) were predominantly seniors who would be student teaching the following semester. Along with previous courses in conducting, these students also had opportunities to work in local public school music programs for short observational periods. The students in the graduate conducting course (n=27) comprised masters and doctoral students, most of whom had public school teaching experience.

Procedure

A survey was distributed to students in three different conducting classes at School A during the final two weeks of the fall, 1992 semester. A copy of the same survey was given to students in two different conducting classes at School B during the final two weeks of the spring 1993 semester. The survey evaluated preparation time by the students, the areas of the musical score the students marked when preparing to conduct in class, and methodology used by the students in score preparation. Musical elements were rated on a scale of one to five with one representing "always marked" during preparation and five "never marked." The musical terms included in the survey were breath marks, dynamics, cues, phrase lengths, word stress, accents, awkward melodic leaps, unique rhythm patterns, meter changes, tempo changes, solo sections and accompaniment. In addition, the students were asked whether they used colored pens or pencils to mark the score.

Two separate essay questions were included. One was to evaluate the student use of a system for preparing each score. The second was an open ended question allowing the students to list areas of score marking not included in the questionnaire.

Results

Only two of the 62 students stated they did not mark their score when preparing to conduct. Both of those responding that did not mark their score were graduate students. The remaining 60 questionnaires were analyzed for both overall and group means in the twelve musical categories suggested in the survey.

The mean scores for beginning undergraduate, advanced undergraduate, and graduate students were tabulated in the 12 areas listed as possible areas to mark in the music. Using the Kruskall-Wallis one-way analysis of variance, the three groups were compared to determine if one group placed significantly more marks in the score. After calculating the ranks, a value was obtained ($H[2] = .09, p < .05$) which indicated there was no significant difference between the three groups in overall frequency of marking their music.

The 12 musical areas were then individually analyzed using a chi square one-sample test to determine if there was a significant difference in the frequency with which students marked individual components of the music. Eleven of the 12 categories included on the questionnaire yielded a significant ($p<.01$) difference between observed and expected frequencies [x^2 (4,n=60)] in the areas of Meter 55.49, Tempo 40.66, Dynamics 37.32, Accompaniment 35.32, Accents 31.32, Phrases 29.57, Cues 28.49, Breath Marks 20.65, Rhythm Patterns 18.66, Word Stress 17.32, and Melodic Leaps 16.15. Therefore, the H_0 was rejected in these instances. The only musical element that did not show a significant difference in the way it was marked was the indication of solo sections in the music ($x(2) = 5.16$).

For four of the musical elements--meter, tempo, cues and dynamics - - more than 50% of the respondents checked the categories "always" or "usually". For one musical element - - accompaniment - - "not often" or "never" were marked by more than 50% of the respondents as shown in Table 1. In the remaining six categories that demonstrated a significant difference in the chi square test, all had an overall response of 33% or higher to the comment that they sometimes marked these musical elements. It was interesting that while breaths were always or usually marked by 50% of the respondents, the musical element accents had a higher group mean in terms of frequency of being marked.

Table 1. Percentage responses to musical elements marked in the score.

	Always or Usually	Sometimes	Not Often or Never
METER	78%	22%	0%
TEMPO	78%	15%	7%
DYNAMICS	75%	18%	7%
CUES	58%	33%	8%
BREATH	50%	33%	17%
ACCENTS	48%	42%	10%
RHYTHMS	42%	35%	23%
MELODIC LEAPS	30%	37%	33%
WORD STRESS	23%	37%	40%
PHRASE*	18%	43%	37%
ACCOMPANIMENT	5%	38%	57%

*Note: One response was blank for this question.

The question regarding the use of color coding did not produce any significant results ($\chi(2) = 7.15$). This indicated there was no difference between the number of students who always used colors to mark their music as opposed to those who sometimes or never marked their music.

The 60 questionnaires were then evaluated for the mean score in each area of marking the music and compared by groups (Table 2). Meter, tempo, dynamics, and cues had a mean score of 2.22 or lower indicating these areas were always or usually marked by the students. The other seven areas of score marking ranged from 2.45 to 3.23 indicating these areas were sometimes marked by the students.

Table 2. The mean scores for musical areas marked in the music compared by groups.

	All Groups n=60	Beginning Undergrad n=18	Advanced Undergrad n=17	Graduate Students n=25
METER	1.68 (1)	1.88(3)	1.53 (1)	1.64 (1)
TEMPO	1.87 (2)	2.06 (4)	1.71 (2)	1.80 (2)
DYNAMICS	2.02 (3)	1.82 (1)	1.76 (3)	2.32 (4)
CUES	2.22 (4)	1.82 (1)	2.236 (4)	2.48(6)
ACCENTS	2.45 (5)	2.59 (6)	2.53 (5)	2.28(3)
BREATHS	2.50 (6)	2.41 (5)	2.77 (8)	2.44 (5)
RHYTHM	2.80 (7)	2.65 (7)	2.71 (6)	2.96 (8)
SOLOS	2.85 (8)	3.00 (9)	2.76 (7)	2.76 (7)
MELODIC LEAPS	3.13 (9)	2.88 (8)	3.06 (9)	3.36(11)
WORD STRESS	3.17 (10)	3.06 (10)	3.35 (10)	3.08 (9)
PHRASES	3.23 (11)	3.06 (10)	3.59 (11)	3.25 (10)
ACCOMPANIMENT	3.72 (12)	3.59 (12)	3.71 (12)	3.84 (12)

Note: Underlined numbers differ from the order of the group mean by more than one position.

Mean scores were ranked from high to low in each conducting group. Areas that were out of order by more than one position when compared to the group mean were underlined. The mean scores for beginning undergraduates marking meter and tempo were ranked third and fourth, compared to first and second in the group ranking. For advanced undergraduates, breaths was the only category off by more than one position from the means of the total group. The mean score for graduate students marking cues was ranked sixth, compared to fourth in the group ranking, and marking special accents was ranked third compared to a group mean of fifth. Graduate students also placed marks indicating awkward melodic leaps only less frequently than they marked the accompaniment, while the group mean placed melodic leaps ninth. The questionnaires were then compared by school to determine if school curriculum and teaching philosophies would have an influence on the student's marking of the scores. School A (n=45) was in exact agreement with the order of the group mean scores. For School B (n=15), only marking melodic leaps was more than one position different from the group mean scores.

For 11 of the 12 musical areas selected for marking, the graduate students from School A (n=17) marked their music less frequently than the other groups. This was in contrast to the graduate students from School B (n=8) who, in 11 of the 12 categories, marked their music more frequently than the rest of the population. Still, as a group, the graduate students marked their scores the least in six of the twelve areas surveyed.

In the area of theoretical analysis, the group mean was 3.32. The beginning undergraduate mean was 3.47, the advanced undergraduate mean was 3.36, and the graduate mean was 2.95. This was in direct contrast to the areas of score marking. While the graduate students from School A were consistently less interested in score marking, as a group they showed a greater preference for theoretical analysis, as did the School B graduate students. There were students in all three groups who indicated they never do a theoretical analysis. Only the graduate group, however, included students who responded that they always do a theoretical analysis.

Forty-one of the students surveyed stated they use a system to regularly prepare their music for conducting. Table 3 is a presentation of the areas of score preparation indicated by more than one respondent that were listed as the first and second priority in the student's system of preparation. Playing through the score and singing each voice part were the two concepts most commonly cited as the first or second choice. It should be noted that some students described an elaborate preparation process while one student's system was "Learn the piece". Fifteen different ideas were indicated as the student's first priority in their personal system of score preparation. Twenty-one students indicated that they had no system they could apply to each composition.

Table 3. Areas of score preparation that were listed as the first and second priority in the student's system of preparation.

	# of instances for first priority	# of instances for second priority
Play through score	10	3
Sing through parts	6	8
Mark cues	6	2
Mark the score	4	6
Harmonic analysis	4	1
Read music internally	3	-
Mark the dynamics	2	5
Mark pitches	1	5
Mark the meters	1	5
Find common rhythms	1	1

Students were given the opportunity to indicate any other areas of score marking they used that were not included on the questionnaire. Fourteen students responded in this area, eight graduate students and six upper level undergraduates. Their list of items included: Phonetics for languages and translations, vowel modifications, cut off cues, passages shared by more than one voice, expressive markings, pronunciations, notes in the margin [defining]goals for the rehearsal, motivational comments, historical information, stylistic "things", articulations, bar numbers, unison passages, and notes to the conductor.

Beginning undergraduates spent the most time, a mean of 2.69 hours, preparing to conduct. This was the only group with respondents who stated they spent over four hours preparing a single score. The mean for advanced undergraduates was 2.09 and for graduate students it was 2.27 hours of preparation time. School A graduate students spent a mean of 1.94 hours of preparation time while School B graduate students had a mean of 3.14.

Discussion

No significant difference could be determined between the three groups of conducting students with regard to the types and frequency of marks placed in the music. While students with more experience tended to mark their scores less, all but two of the graduate students continued to mark their music. This would seem to indicate that score marking is a skill worth learning and developing over a musical career.

Graduate students as a group tended to mark their scores less often than undergraduates, supporting the existing literature that says score marking should be used as a pedagogical technique. Generally, the more experience students had working with musical scores, the less they needed to place marks in the music. The graduate students also demonstrated a greater propensity to do a theoretical analysis of the music they conducted. This may be because they are more likely to look beyond the surface impressions of the music and search for greater subtleties through the deeper insight commonly associated with harmonic and phrasal analysis

"Richard Wagner insisted that the conductor's principal obligations were to choose the proper tempo." (Finn, 1960, p.260) Perhaps this explains why tempo was always marked by conductors. Marking the meter would seem to reflect the logistical importance directors place on indicating an appropriate conducting pattern to the members of an ensemble. Because cues and dynamics were also marked so frequently, students seemed to have recognized these as primary areas of concern when conducting. Accompaniment was the least marked musical element, perhaps because student conductors placed emphasis on the voice parts over the piano or other accompaniment. Another consideration could be that when a piece is a cappella, there is no need to mark the accompaniment. This would be reflected in a low marking score for the accompaniment.

It would appear that the list of marking included in the survey was representative of those areas of concern most often cited by conductors. Only 22 percent of the students surveyed had suggestions for other areas of score marking. All respondents to the question of other areas to include in score marking were upper level undergraduate or graduate students. Therefore, the list can be interpreted as representing basic skill areas for the beginning level conductor. Marking translations, phonetics, and historical insight are all indications that suggest score preparation well beyond a fundamental study of the notes on the page.

The literature did not agree on any specific method of score marking or preparation that would prove to be most effective. The lack of agreement by the students on a preference for first and second choices of systems of score preparation demonstrated how individualized score preparation is. It was intriguing that there was no significant difference in the use of colors to mark music. In a question where it would seem this would be either a yes or no answer, there was no significant difference between students who sometimes, usually, or not often used colors. It would be interesting to see what prompted students to use colors in certain situations.

Comparison of the differences between graduate students at the two different schools may indicate that diversity in marking techniques increases with experience. It would be interesting to investigate the score marking techniques of professional conductors to see what trends continue. Further study in the area of correlating systems of score preparation with conductor effectiveness is certainly warranted.

The literature indicated there is little difference between the way choral and instrumental conductors prepare a score for rehearsal. Since the sample for this study was derived from a population of choral conducting students, it should be investigated to determine if instrumental student conductors do indeed approach score marking with similar tendencies.

Score preparation is only one recognized aspect of a successful choral conductor. Other studies have cited important personality traits, musicianship skills, and rehearsal techniques that contribute to a conductor's personal effectiveness on the podium. Further study comparing systems of score preparation with other areas of conductor training is certainly warranted.

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FACTORS AFFECTING JOB SATISFACTION AMONG MUSIC FACULTY IN SELECTED STATE-SUPPORTED INSTITUTIONS OF HIGHER EDUCATION

Robert Harrison Aubrey
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Purpose. This study was designed to examine items associated with job satisfaction as perceived by music faculty in higher education, and to determine if differences occur related to they type of public institution in which they are employed and the musical discipline in which they teach.

Procedures. A sample of 204 full-time faculty from 64 colleges and universities in the Midwest responded to a researcher-designed survey. Each participant taught at either a bachelor's, master's, or doctoral degree granting state-supported institution. Faculty were categorized according to their principal teaching discipline: Music Education and Therapy, Performance and Conducting, or Theory/Composition and History. The Music Faculty Job Satisfaction Survey (MFJSS), used to collect the data, contains six sections. Section I requests demographic information; Sections II - V include 31 survey items dealing with the perception of working conditions and services, colleague and student relations, personnel policies and practices, and the weighting of faculty responsibilities; Section VI provides an opportunity for respondents to express opinions on topics either not covered in the questionnaire or which require a more thorough reply.

Findings. The mean scores of Theory/Composition and History faculty were significantly less positive than the scores of faculty within the two other disciplines. The Music Education/Therapy faculty responded with the most positive ratings overall. While there were no significant differences related to institutional type, the mean scores of music faculty employed at Bachelor Degree Granting Institutions were the least positive, with participants employed at Master's Degree Granting Institutions responding the most positively. No significant differences were found for gender, age levels, or tenure status, but professors' ratings were significantly more positive than ratings by assistant and associate professors.

Conclusions. It was concluded that music deans and department chairs, as well as faculty peer organizations, should view the needs, motivations, and expectations of the faculty with a strong regard for their individual areas of expertise. Administrators' realization of differences among music faculty can lead to the facilitation of workload, evaluation, and reward systems that will improve faculty job satisfaction.

THE SOFT PALATE AIR LEAK IN CLARINETISTS: A MULTIPLE CASE STUDY OF STRESS VELOPHARYNGEAL INSUFFICIENCY

Christopher Allan Gibson
University of Missouri-Kansas City

The soft palate air leak can be a severe problem for clarinetists, although the problem is not generally well known. The leak occurs when the muscles of the velum (soft palate) fail to adequately block the opening from the throat to the nose while blowing; the result is a noise which can be very distracting. Stress velopharyngeal insufficiency (SVPI) is a term which refers to an air leak which occurs only while sustaining high levels of intraoral pressure, such as while playing the clarinet. The purpose of this study was to explore the experiences of clarinetists who have experienced SVPI.

Six subjects were recruited by means of a letter published in an international clarinet journal, and by word-of-mouth. Each subject completed a survey designed to explore possible factors such as history, equipment setups, general and muscle fatigue, doubling, and loudness levels. Additional information was collected from individuals who have seen musicians with SVPI in their professional practice: two noted clarinet teachers, a physician, and a speech pathologist.

Because of the small sample size, the data reveals no conclusive factors in SVPI among clarinetists. Information given by both subjects and consultants leads to a hypothesis that SVPI in clarinetists is either caused or exacerbated by muscle fatigue. Such fatigue may be created by overly resistant equipment setups, by tension and anxiety, as well as by prolonged playing. Reported solutions were varied, with little agreement between subjects; several individuals, however, reported using relaxation training and/or imagery to alleviate the problem. Recommendations for further research include investigation of relaxation and imagery techniques, and study of the effect of resistance in equipment setups on SVPI.

THE EFFECTS OF NARRATED VERSUS NON-NARRATED CONCERT PERFORMANCES ON AUDIENCE RESPONSES

Glen Harald Gillis
University of Missouri-Columbia

The purpose of this study was to investigate the effects of narration on audience responses to contemporary art music for saxophone and piano. The audience attending the narrated concerts was provided with pertinent background information about each of four selected compositions prior to its performance. The audience in the non-narrated condition was presented with the music only in traditional recital format. Subjects were those in attendance at public performances presented at six colleges/ universities in Missouri. The six institutions were randomly assigned treatment, three with narration and three without. Data were collected using the Gillis Audience Response Questionnaire (GARQ), obtaining demographic information and eliciting subjects' attitude, opinion, appreciation, understanding, and evaluation of the concert. A portion of each audience was surreptitiously videotaped for observation of on-task behavior. Two-way ANOVAs were employed on each of the first thirteen questions of the GARQ, comparing condition (narrated and non-narrated) and music background (music majors versus non-music majors). Significant differences were found for condition in favor of narration for two items: liking the style of music and presentation adding to understanding/ enjoyment: and in favor of music background for seven items: liking the style of music, familiar with music, returning to a similar concert, recommending the concert, knowing more about similar compositions, greater understanding, and perceived concert length. Chi-square tests identified most and least preferred music selections to be identical for condition and music background. Rank order of preferred selections was similar for all groups; however, music characteristics appeared to have a greater effect on preference than narration or musical training. Positive and negative comments, categorized as referring to the performer(s), performance, and music, indicated that narration and music background appeared to have a positive effect. Graphs indicated higher on-task behavior during most and least preferred music for narrated audiences. Spearman's rank correlation coefficients indicated narrated and non-narrated groups behaved differently. Overall, the experimental variable of narration appeared to positively influence subjects' responses, although the subjects' music background actually had a greater effect.

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THE EFFECT OF COMBINED MUSIC CLASSES ON BEHAVIOR AND LEARNING

Marilyn A. Gunn
University of Missouri-Kansas City

Behavior and learning among 99 second-grade students and 98 third-grade students were measured in both a combined music class (two second or third-grade classes with two music teachers meeting in the same space used for single classes) and a single music class setting (one second or third-grade class with one music teacher). For the purposes of this study, off-task behavior was defined as talking and/or touching. Classes were videotaped in order to tabulate off-task behaviors. Because of the variance in the number of students per group, off-task behaviors were transformed to a ratio of off-task behaviors per 25 students. After the transformation it was found that no significant difference in the number of off-task behaviors in the single class versus combined class settings existed. Second grade students were tested on identification of instruments of the brass family. Third grade students were tested on correct placement of bar-lines in three different meters. Within each grade level, students were randomly selected to participate in a single or a double class. Results showed no significant difference (alpha = .05) in learning for combined classes as compared to the single classes. Results indicate that learning and behavior need not be a major concern for administrators who are considering combining classes due to limited space.

THE EFFECTS OF PICTURE BOOK AND INSTRUMENT PICTURES DURING MUSIC LISTENING ON THE ATTENTIVENESS, ATTITUDE, INSTRUMENT IDENTIFICATION ABILITY, AND MEMORY FOR CLASSICAL THEMES OF PREKINDERGARTEN CHILDREN

C. Dianne Mack
University of Missouri-Columbia

This study was designed to examine the effects of using a picture book and instrument pictures during music listening lessons on prekindergarten childrens' attentiveness, attitude, instrument identification ability, and memory for classical themes. Three-through five-year-old subjects (N = 60) from Head Start centers in the mid-western United States participated in the study. Subjects were randomly assigned into one of six treatment groups. The three conditions for the use of visuals were: (a) instrument pictures only, (b) instrument pictures and picture book, and (c) no visuals. The three conditions of the independent variable were each replicated by two of the six treatment groups. The treatment, consisting of two small-group listening lessons based on Peter and the Wolf, was followed by individual posttesting. Data on length of attending time were obtained through time sampling and continuous observation of videotaped sessions. Data on memory for classical themes and identification of instruments, and attitude were obtained during the individualized posttest sessions. No effects of pictures on any of the dependent variables were found. Replication of the study using a larger sample size and a longer experimental time-frame was suggested.

THE EFFECT OF CONDUCTOR VERBALIZATION, DYNAMIC MARKINGS, CONDUCTOR GESTURE, AND CHOIR DYNAMIC LEVEL ON INDIVIDUAL SINGERS' DYNAMIC RESPONSES

Julie A. Skadsem
University of Missouri-Kansas City

The purpose of this study was to determine the effects of conductor verbalization, dynamic markings, conductor gesture, and choir dynamic level on individual singers' dynamic responses in music. Subjects (N=144) included: conductors (n=48), college singers (n=48), and high school singers (n=48). Each singer learned a simple folk song before exposure to the testing condition. Subsequently, individual subjects sang along with nine musical examples while watching a video tape of a conductor, listening to a choir through headphones, and referring to written musical examples. Instructions regarding the dynamic level (soft or loud) of the second phrase in each musical example were given using four differentiated stimuli: (a) verbal instructions from the conductor, (b) written instructions on the music, (c) gestural changes in the size of the conductor's beat pattern, and (d) the choir suddenly changing volume. Subjects' performances were recorded onto an audio tape, and dynamic responses were evaluated by three judges using a Continuous Response Digital Interface (CRDI). Results indicated that verbal instructions from the conductor elicited significantly stronger dynamic performance responses (alpha = .05) than the other three instructional modes. Subjects responded significantly better on instructions pertaining to soft singing than they did on instructions relating to *forte* passages. Subjects in the conductor and high school groups responded significantly better than college singers. There was no significant difference in subjects' scores as a result of example ordering, but a significant positive correlation (.69) was found between total time with eye contact on the video monitor and degree of response to gestural examples. A significant negative correlation (-.59) was found between eye contact scores and correct responses to written examples.

ADJUDICATORS', CHORAL DIRECTORS' AND CHORAL STUDENTS' HIERARCHIES OF MUSICAL ELEMENTS USED IN THE PREPARATION AND EVALUATION OF HIGH SCHOOL CHORAL CONTEST PERFORMANCE

Sue Ann Stutheit
University of Missouri-Kansas City

The purpose of this study was to establish a hierarchy of musical elements used in the preparation and evaluation of a high school large choral ensemble. Adjudicators (n=54), choral directors (n=34) and choral students (n=1290) from Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma and Texas completed the Music Contest Priority Survey (MCPS). Subjects ranked eight musical elements (balance and blend, diction, interpretation and musicianship, intonation, other performance factors, rhythm, technique, and tone quality) in order of importance when preparing and evaluating high school choral contest performance. Of the three groups, adjudicators and directors ranked elements most similarly, identifying intonation and tone quality as the first and second elements in importance. All groups identified other performance factors as the least important element.

Variables of student experience in choral ensembles, private voice, and private piano were also considered in analyses of the data. Students with two or more years of piano experience were most accurate (34.1%) in predicting adjudicators' and directors' most important element (intonation), while students with two or more years of voice experience most accurately predicted the least important element (other performance factors) to adjudicators and directors.

In addition, directors were asked to predict the elements that would be most important and least important to their students. Results indicated directors achieved 12.48% accuracy (students' most important element) and 31.63% accuracy (students' least important element). Students correctly identified their directors' most and least important elements 17.72% and 39.64% of the time respectively. Overall percentages of correct predictions are somewhat low, but results indicate that students predict their director's priorities better than directors predict those of students.

This study establishes a hierarchy of musical elements used by directors and students and adjudicators to prepare and evaluate large high school choral contest performances. This information may assist directors and students preparing for music contests by helping clarify common goals and objectives. Further research seems warranted that would continue the establishment of priorities in the area of preparation and adjudication in music contests.

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PREFACE v

FEATURE ARTICLES

Comparison of an Activity - versus Non-activity-based Approach for Teaching Youth Choir Solfege Classes 1
Suzanne Rita Byrnes
Kansas City, Missouri

The Effect of Listening to a Concert Recording on Singers' Self-Evaluation of Choral Performance 10
Mark Rohwer
Ohio State University
Columbus, Ohio

The Effect of Verbal, Written, Gestural, and Choral Stimuli on Singers' Performance Responses to Dynamic Changes in Music 28
Julie A. Skadsem
University of Alabama
Tuscaloosa, Alabama

MISSOURI GRADUATE STUDENT AND FACULTY ABSTRACTS

Adolescent Attitudes Toward Singing 45
Bonnie Kay Chaney
University of Missouri-Kansas City

An Evaluation of Compositions For Mixed-Chamber Winds Utilizing Six to Nine Players: Based on Acton Ostling's Study. "An Evaluation of Compositions For Wind Band According to Specific Criteria of Serious Artistic Merit" 46
Kenneth G. Honas
University of Missouri-Kansas City

An Investigation of the Relationship Between Teaching Modality, Student Learning Modality, and Meter Recognition at the Fourth-Grade Level 48
Malinda J. McCasland
University of Missouri-Kansas City

Teachers' Opinions Regarding the Use and Effectiveness of Elementary Music Series Books in Missouri Public Schools 50
Norma D. Mc Clellan
University of Missouri-Kansas City

Aspects of Choral Ensemble: Definitions and Applications of Selected Outstanding University Choral Conductors 52
Rager Harrell Moore II
University of Missouri-Kansas City

The Development of a Valid and Reliable Instrument to Grade the Difficulty of Vocal Solo Repertoire 54
Janotto Ralston
University of Missouri-Columbia

A Comparison of Vocal Techniques, Timbres, and Ranges Considered Aesthetically Pleasing in Western and Non-Western Cultures 55
Jennifer Lynn Rauscher
Central Missouri State University

The Effect of Parent Participation in a School-Sponsored Choral Music Performing Group on Second-and Third-Grade Students' Attitudes Toward Selected Music Activities 56
Jo Anne Taylor
University of Missouri-Kansas City

PREFACE

The *Missouri Journal of Research in Music Education*, published by the Missouri Music Educators Association, is devoted to the needs and interests of teachers of music in Missouri and the nation. This issue is the thirty-third.

The members of the editorial committee are grateful to those readers who have written suggestions concerning the content of past issues and request that comments and suggestions again be sent to the editor concerning the content of this issue. We strive for a reasonable balance among music theory, history, philosophy, aesthetics, and pedagogy.

We express our deep gratitude to the Missouri Music Educators Association for their financial support, making it possible to continue to publish the *Missouri Journal of Research in Music Education*.

The Editorial Board

COMPARISON OF AN ACTIVITY-VERSUS NON-ACTIVITY-BASED APPROACH FOR TEACHING YOUTH CHOIR SOLFEGE CLASSES

Suzanne Rita Byrnes
Kansas City, Missouri

Abstract

Subjects (N=28) for this study were enrolled in the beginning level solfege class during a one-week summer choral camp held at a large southeastern university. Non-activity (without movement) and activity (with movement) teaching methods were alternated over the course of four daily sessions. A short questionnaire was administered at the end of each session to determine students' perception of the effectiveness of the class, of their own effectiveness during the class, and of the effectiveness of the instructor during the class. Paired-sample t-tests revealed no significant differences ($p > .01$) between non-activity and activity methods for all items. The consistently high level of all ratings might indicate the generally positive perception of the summer camp experience as a whole on the part of these students. Further research in this area might include comparing responses over a longer period of time, comparing responses in a regular classroom situation, and using a larger number of subjects.

Introduction

Training singers to read music can be a difficult and arduous task. Many singers initially learn all of their music by ear and come to rely on the rote method without ever developing the ability to read music. The first singing school in the United States was established in 1717 in Boston and had as its primary goal to teach proper vocal production. Later, singing schools became more concerned with teaching people to read music (Abeles, Hoffer, & Klotman, 1984). In present day United States, there exist many different ways of teaching vocal sight-reading. May (1993) reported that moveable do was the melody reading system used by 82% of survey respondents and a minor method (e.g., moveable la) was used by 68% of respondents to teach melody reading in minor keys. Other systems reported included a moveable system using numbers, fixed do, and the use of neutral syllables.

Bozone (1987) investigated the use of sight-singing as a prestudy aid for the improvement of the sight-reading skill of second-semester collegiate class piano students. The group employing sight-singing had a significantly higher group mean in pitch-accuracy scores, rhythm-accuracy scores, expression-accuracy scores and composite-accuracy scores. Bozone concluded that sight-singing can be a valuable aid in the improvement of piano sight-reading skill. Sight-singing can also be a valuable aid in the improvement of choral sight-reading skills. A study by Henry and Demorest (1994) showed that individuals receiving group sight-singing training read music with an average of 66% accuracy. Demorest and May (1995) found that time spent on sight-singing in choral programs had a positive effect. Cappers (1985) stated that sight singing makes middle school singers into high school musicians.

Instructors are often looking for new and exciting ways to teach solfege, particularly to beginning students who may not understand the need or benefits of the subject matter. Using a harmonic context has proved beneficial for improving sight singing accuracy (Boyle & Lucas, 1990; Lucas 1992). Mann (1991) investigated the use of a Kodaly treatment to compare three performance areas; instrumental sight-reading, sight-singing, and intonation accuracy. Results indicated that improvement was attained in all three areas. There was, however, no statistically significant difference between the three areas. In another study, Persellin (1992) tested first-, third-, and fifth-graders visually, auditorily, kinestheticially, or with combinations of these modalities. First grade visual test results were significantly lower than results with older children. The author concluded that the incorporation of learning modalities into music teaching methods could result in more efficient learning of rhythm patterns. Martin (1991) tested the effects of hand signs, syllables, and letters on first graders' acquisition of tonal skills. Results showed that no method was significantly better for any group as a whole. Results of a study by Cassidy (1993) indicated that subjects using solfege coupled with Curwen hand signs, and solfege alone scored significantly better than subjects using staff letter names and those using the neutral syllable la.

Few studies deal with the students' perception of the effectiveness of a class or rehearsal. Robinson (1994, April) investigated participants' perspective on the outcomes of an all-state chorus experience. Results indicated significantly different ranking of pieces from the first rehearsal to the concert warm-up in both performance quality and preference. Additionally, students with more years experience reported significantly more social than musical outcomes as the most important thing learned. Fredrickson (1994, April) studied students' perception of their participation, the participation of the ensemble, and their impression of the director over the course of a band festival. Results indicated that increases in perceived effectiveness over the course of the festival were statistically significant for all categories.

Madsen and Geringer (1983) reported that in-class activity had a significant effect on attending behaviors in university music classes. The present investigation was concerned with comparing non-activity (without movement) and activity (with movement) teaching methods from the perspective of students enrolled in the beginning level solfege class.

Method

Subjects for this study were 28 students enrolled in the beginning level solfege class during a one-week summer choral camp held at a large southeastern university. Mean age was 15.57 years (lowest 12, highest 18) and mean school grade level was 10 (lowest 7, highest 12).

A short questionnaire was administered at the end of each class session held on four consecutive days to determine students' perception of class effectiveness, self effectiveness, and instructor effectiveness. Ratings were given on a scale of 1-5 (1 being low, 5 being high). Thirty-six students were enrolled in the beginning class. After inaccurately completed questionnaires and students who had been absent for one or more class periods were eliminated, 28 responses remained. Class sessions on Days 1 and 3 were non-activity based (singing by rote and sight-singing, echo clapping, scale drills, etc.) whereas sessions on Days 2 and 4 were activity based (singing by rote and sight-singing paired with the use of Curwen hand signs, standing when singing "do"/sitting during other syllables and vice versa, scale drills with hand signs and stair climbing, echo clapping including movement of the beat in space, etc).

Results

A small increase in rating was found when comparing the non-activity method to the activity method for all questions. Mean ratings and standard deviations for "class", "self", and "instructor" are summarized in Table 1.

Table 1

Mean and Standard Deviations for Ratings of "Class", "Self", and "Instructor" for Non-activity and Activity Methods

	Mean	SD
Class: Non-activity	3.98	.884
Class: Activity	4.21	.900
Self: Non-activity	3.96	.793
Self: Activity	4.21	.858
Instructor: Non-Activity	4.27	.811
Instructor: Activity	4.32	.819

Paired sample t-tests did not indicate any significant difference between methods (p > .01) for any of the three questionnaire items (see Tables 2-4).

Table 2

Paired Samples t-test on Non-activity "Class" versus Activity "Class"

Mean difference = -.223

SD difference = 0.606

T = -1.949 DF = 27 p = .062

Table 3

Paired Samples t-test on Non-activity "Self" versus Activity "Self"

Mean difference = -0.241

SD difference = 0.516

T = -2.473 DF = 27 p = .020

Table 4

Paired Samples t-test on Non-activity "Instructor" versus Activity "Instructor"

Mean difference = -0.054

SD difference = 0.550

T = -0.515 DF = 27 p = .611

Discussion

Results indicate that overall, students rated effectiveness of the class, themselves, and the instructor on the high end of the scale. Additionally, there was no significant difference between the two methods of instruction when comparing students' perception of class effectiveness, self effectiveness, and instructor effectiveness. It is interesting to note that though subjects' perception of "self" effectiveness was not significant at the .01 level, it was at the .05 level with effectiveness rising during the activity classes. A replication of this study using a larger number of subjects in a more controlled setting might yield different results. Students did not comment on activity days being more fun and many felt that they were having fun while learning on those specific days. Perhaps including an activity, such as climbing stairs while singing the scale, can make learning more fun for youth beginning solfege, even though it was not necessarily perceived as being more effective in this case.

Daniels (1986) reported that the teacher's attitude towards sight-reading instruction was shown to be of greater significance than any particular pedagogical approach. The instructor's attitude may have indeed been a confounding variable in the present study. The consistently high level of all ratings might indicate the generally positive perception of the summer camp experience as a whole on the part of these students. Further research in this area might include comparing responses over a longer period of time, comparing responses in a regular classroom situation, or comparing responses of a control and experimental group.

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THE EFFECT OF LISTENING TO A CONCERT RECORDING OF SINGERS' SELF-EVALUATION OF CHORAL PERFORMANCE

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Abstract

This study investigated the effects of listening to a choral performance recording on students' self-evaluation. College singers (N=130) filled out the Cooksey Choral Performance Rating Scale (CPRS), evaluating a concert in which they had performed the evening before. Of that population, the CPRS-only group (*n* = 69) completed the CPRS based on their recollection alone, while the CPRS-Audiotape group (*n* = 61) was played a recording of the performance prior to their completing the CPRS. Results showed no significant difference between the composite or individual factor scores of either group. For one of the ensembles, the director also took the CPRS; results showed that the mean scores of the chorus were very similar to that of the director. Although students may be more attuned to certain specific musical components, such as tempo and dynamics, unguided student self-evaluations are not likely to change by allowing students to hear a tape of the performance.

It has long been thought that by evaluating students' musical performance, one is actually assessing things far more broad than techniques or skills. Elliott (1995) states, "a performance of a work is especially valuable in assessing musical thinking" (p. 76) "Performance gives us an excellent opportunity to evaluate the growth of aesthetic reaction," suggests Reimer (1989, p. 204). In sum, performance evaluation "is an integral part of any vocal or instrumental lesson or ensemble rehearsal" (Boyle, 1992, p. 258).

Educational theorists consider student self-evaluation to be a positive, useful tool for educational growth (Fiske, 1992; Gardner, 1993; Glasser, 1992). Some have argued that strong ties exist to student self-acceptance and self-esteem, although the extent of this is in question (Dewhurst, 1993; Statman, 1993). Public schools and educators have supported the use of self-evaluation in a variety of settings (Aebischer, 1971; Agol, 1962; Hewitt, 1993; Oregon State Department of Education, 1977; Oregon State Department of Education, 1980).

Therefore, it has been suggested that educators consider evaluating the ability of students to explain and assess their own musical work:

> As our performance curriculum becomes more broadly conceived, we will have to demonstrate that relevant conceptual learnings are taking place, that skills of analysis (which means abilities to understand and explain how musical expressiveness has been accomplished) are growing, that competence in judging music sensitively and knowledgeably is deepening. (Reimer, 1989, p. 205)

The National Standards for Arts Education (Consortium of National Arts Education Associations, 1994) contains important suggestions concerning students' ability to assess their musical work in a meaningful way. Students should be able to "evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations" (p. 44).

The self-evaluation of musical performance, however, is difficult to quantify, although comparisons of evaluative descriptions or rating scales can be made. There is an "inherent subjectivity in the assessment or measurement of performance, faculty, attitudes, and other impression-creating events, people, or circumstances" (Radocy, 1986, p. 26). Still, global judgments of a singer's impressions can be made, and techniques can be applied which allow some consensus through description and/or quantification (Radocy, 1986).

Some studies have indicated that certain conditions complicate the use of self-evaluation. Saloman & McDonald (1970) found that in order for self-evaluation to lead to behavioral or attitudinal change, it must serve as feedback suggesting the difference between the original performance and a desired performance. Felker (1972) indicated that students' self-evaluations of their academic work may be influenced by personality variables, concluding that self-evaluation may be a product of students' performance and their self-concept. Statman (1992) argues that people who are "modest" or "humble" may have an inaccurately low self-assessment.

Conversely, many subjects have been found to assess themselves with higher ratings than peers or experts in the field would rate them (Bergee, 1993; Byo, 1990; Byo, 1994; Cassidy, 1993; Colwell, 1995; Madsen, Standley, & Cassidy, 1989; Salomon & McDonald, 1970), although practice with the format used sometimes the decreased the discrepancy (Cassidy, 1993). As Bergee stated, "precise self-evaluation of performance skills calls for careful structure" (1993, p. 26). Research has indicated, however, that although the raw scores of young or untrained listeners differ from the scores of more accomplished listeners, evaluative rankings tend to be highly correlated, with both untrained and accomplished listeners seeming to agree about the relative ability or groups when compared to each other (Byo, 1994; Robinson, 1988; Winter, 1989).

Much consideration has been given to developing a measure to evaluate performance criteria. Building on the work of Abeles (1973), Cooksey (1977) used the facet-factorial approach in developing a Likert scale, for use by both students and professionals, to rate high school choral music performance. The scale rates seven factors of choral performance: diction, precision, dynamics, tone control, tempo, balance/blend, and interpretation/musical effect (Cooksey, 1982). Research in this particular area has continued (Larkin, 1986; Weymuth, 1986), and a design using the facet-factorial approach for vocal solo performance has also been developed (Jones, 1986). Giersch (1994) developed an instrument for the self-evaluation of high school choral directors relating to their skills in identifying and solving rehearsal problems. Whatever the measure, there are indications that students' involvement in evaluation of their own work serves to increase learning and enhance the students' attitudes relating to music class (Sparks, 1990; Williams, 1990).

In an investigation of the nature of collegiate singers' self-assessment of choral performance quality, Robinson (1993) suggested that self-evaluation did not differ significantly whether based on recent recollection or on the evaluation of a concert tape. Comparing written comments under two conditions, next-day recollection and concert tape evaluation, Robinson found that the students' opinion of the best, worst, or their personal favorite piece did not change from one condition to the other. Robinson argued that this may indicate either that the performer's recollections are accurate without the assistance of a recorded reminder of the performance, or that the performer's perceptions are fixed to such a degree that they may be hard to alter even with a recorded reminder.

As accurate self-evaluation is a valued skill that is considered as indicative of advanced musical thinking, procedures used to ascertain that information deserve study. Do singers' evaluation of their musical performance differ if they listen to a recording of their performance prior to the evaluation? Is there some aspect of a performance (diction, balance/blend, etc.) that differs more significantly between an evaluation based on recollection alone and one based on recollection with an aural reminder? How do students' performance evaluations compare to the ensemble director's evaluation of that same performance? The purpose of this study was to compare the performance self-evaluation of students who listened to a recording of the performance with students who did not, as well as to compare students' evaluations with those of their director.

Method

The subjects (N=130) were members of two different, entry-level choirs in a large midwestern university. Subjects in both choirs were college students, a majority of whom were undergraduates majoring in fields other than music. While a few attended the university part-time or were non-traditional students, the vast majority of members of the choirs were 18-22 year olds, attending the university as full-time students.

Each student had performed as part of a concert the evening preceding the evaluation. The evaluative sessions occurred approximately 18 hours later, during the next scheduled meeting of each ensemble. The directors of the ensembles did not give any commentary to the students regarding the performance until after the evaluation was completed.

For the evaluation, each choir was divided randomly into two groups. The two groups were then randomly assigned as either the "CPRS-only" group or the "CPRS-Audiotape" group, and sent into separate classrooms. The CPRS-only group (*n* = 69) was given the revised Choral Performance Rating Scale (CPRS) (Cooksey, 1982) and asked to rate the preceding evening's performance. The CPRS-Audiotape group (*n* =61) was also given the CPRS, but was asked only to read it through while listening to an audio-tape of the preceding evening's performance. This was done in order to avoid the possible confounding effect of writing while listening (Wolfe, 1983). After the audio-tape playback, the students in the CPRS-Audiotape group were asked to rate the performance. The CPRS-Audiotape sessions were administered by the researcher, while the ensemble directors administered the CPRS-only sessions. The director of Chorus A, an accomplished and experienced faculty member, was also asked to complete the CPRS. The director was not played the audio tape of the performance. The director of Chorus B was unavailable for this portion of the study.

The CPRS was chosen because it was designed with student ensembles in mind, and also because of its mention in leading reviews of assessment literature (Abeles, Hoffer, & Klotman, 1994; Boyle, 1992). Cooksey (1977, 1982) found the construction of the CPRS to have high criterion-related validity (above .85) and inter-judge reliability (above .87). In order to attest to the content validity of the CPRS in the context of this particular study, a panel of experts in choral performance was asked to consider each question with regard to the musical skills of the singers involved. Questions which caused concern were altered so as to avoid terminology unfamiliar to the subjects in the study. The subjects' scores on the CPRS were considered both as a single, composite score and as a collection of scores from seven subsets: balance/blend, diction, dynamics, interpretation, precision, tempo and tone color. The version of the Choral Performance Rating Scale used for this study can be found in the Appendix.

Results

Possible composite scores of the CPRS can range from 35 (low-negative) to 175 (high-positive). As the students in both Chorus A and Chorus B are of similar ages and had similar levels of experience, their scores were pooled together. For this study, an *a priori* level of significance was set at .05. Table 1 shows the results of a *t* -test comparison of the composite scores of the CPRS for the CPRS-only and CPRS-Audiotape groups. The *t*-test revealed no significant difference (N=130, *df* =128,*t*=.339,*p*<.74).

Table 1

Results of t-test Comparison of Composite CPRS Scores in CPRS-only and CPRS-Audiotape Groups

Group	Mean	Std Dev	*t*
CPRS-only	114.5	20.9	.34
CPRS-Audiotape	115.8	22.7	

Table 2 shows the results of a *t* - test comparison of each of the individual factors in the CPRS. The *t* - test revealed no significant difference between the CPRS-only and CPRS-Audiotape groups for any factor.

Table 2

Results of t-test Comparison of CPRS Factor Scores in CPRS-only (G1) and CPRS-Audiotape (G2) Groups

Factor	Mean		Std Dev		*t*	*p*
	G1	G2	G1	G2		
Balance/Blend	16.95	17.70	4.93	4.37	.307	.36
Diction	15.36	16.31	3.56	4.41	1.033	.18
Dynamics	16.25	14.80	3.25	4.38	-1.573	.06
Interpretation	18.42	19.07	3.34	3.78	1.356	.30
Precision	22.54	22.82	4.48	6.01	.910	.76
Tempo	9.04	8.34	2.34	2.73	-1.888	.12
Tone Color	16.46	16.62	3.81	3.93	.234	.82

Within Chorus A, the scores of the CPRS-only group were extracted, and means for that subgroup were established. This was done in order to compare the scores of the students who did not hear the recording to those of the director, who did not hear the recording either. As the director of Chorus B was unavailable, the scores of the Chorus B students were not considered for this part of the study. Table 3 shows a comparison of the mean scores of the Chorus A control group with the CPRS scores of the Chorus A director.

Table 3

Comparison of CPRS Factor and Composite Scores between CPRS-only Mean Scores (Chorus A) and Director (Chorus A)

Factor	Control group	Director
Balance/Blend	20.9	23
Diction	17.25	17
Dynamics	18	13
Interpretation	20.5	21
Precision	25.6	26
Tempo	10.4	9
Tone Color	18.4	21
Composite Score	131	130

On visual inspection, it can be noted that the mean scores of Chorus A (*n* =28) are strikingly similar to the scores of the Chorus A director.

Discussion

For each question in this study, the mean composite scores of the CPRS-only and CPRS-Audiotape groups did not differ significantly; these results seem to support the Robinson (1993) study, which also found no significant difference in self-evaluation based either on recollection alone or on an auditory reminder. Further, no significant difference was found between groups for any musical factor that the CPRS evaluates. Finally, there was no significant difference between the mean scores of the CPRS-only students of Chorus A and their director.

As the use of a recording had no significant effect on the students' self-evaluation, directors seem to be able to choose either to use or not use a recording as a reminder, without dramatically altering the students' perceptions of the event. Director may use a recording for many other reasons, of course, but it appears unnecessary to do so for the students' evaluative benefit.

The directors of the ensembles in this study were somewhat surprised that the means of the composite CPRS scores did not differ significantly across groups. In fact, prior to the evaluative session, one director became uncomfortable with the study, fearing that those students hearing a recording of the performance without the mitigating presence of a director would be so critical of themselves that it would be difficult to recover from the resulting loss of morale. The results of this study do not reveal the CPRS-Audiotape group to be extraordinarily critical, however. Actually, the CPRS-only group was more critical of the performance than the CPRS-Audiotape group, although not by a significant margin.

None of the individual musical factors tested in the CPRS differed significantly between groups; the largest differences are seen in the factors of tempo (p =.12) and dynamics (p =.06), while the remaining factors (balance/blend, diction, interpretation, precision and tone color) show smaller differences. The meaning of this is unclear, but a possible answer could be that the subjects in the CPRS-Audiotape group evaluated certain factors of performance more critically than those in the CPRS-only group. Also, listening to the recording of the performance could have attuned the members of the CPRS-Audiotape group to matters of dynamics more than to matters of tone color (p =.82), for example. This may indicate that the use of a recording could be helpful for certain specific constructs of musical performance, such as dynamics, tempo and diction. Students may find that using a recording to focus on these elements gives them a slightly different interpretation than recollection alone would have served. Again, although the differences for these individual factors is interesting, they are still not statistically significant.

For all of the respective scores, both composite and by factor, the CPRS-Audiotape group was more critical than the CPRS-only group in evaluation for only dynamics and tempo. In all other cases, the CPRS-only scores show a more critical evaluation. Comments from participants in the CPRS-Audiotape group suggest that this is what they expected would happen. Several participants remarked that, although they thought that the recording would make them more critical, they actually felt better about the performance than they did prior to listening to the recording. Again, these positive evaluations do not carry over to the factors with the most difference between groups. As a reminder, these differences, even at their most extreme, were not found to be statistically significant, possibly reducing the power of these findings.

It is interesting to consider that the overall evaluative mean of a group is similar to that of the ensemble's director, and a visual inspection of the CPRS scores of the control group and the director of Chorus A show a remarkable similarity. These results are tempered somewhat if the range of scores within the control group are considered. Although the mean composite score is 131, the individual scores range from a low score of 93 to a high score of 161, an overall range of 68 points. Considering that fairly substantial range for Chorus A, it may be concluded that an individual student's evaluative scores may differ considerably from that of the director, even though the group's scores are almost identical to the director's scores. This same phenomenon can be seen when observing the overall composite score range of the full populations in each group; even though the means are similar, the individual scores range from 66 to 161 in the CPRS-only group, and from 69 to 163 in the CPRS-Audiotape group.

The large range leads to consideration that participants in this study evaluate the same event in very different ways. Further research should investigate how it is that differences in evaluation occur. Could factors such as placement within the ensemble, the passage of time after a performance or the voice part of the participant result in differences in evaluation? Furthermore, it is important to consider how it is that evaluation skills are taught and learned. It is possible that many students are not able to accurately evaluate themselves, resulting in widely disparate interpretations of a performance; this would have clear implications for music educators.

The speculation that individuals evaluate their ensemble's performance differently should not cloud the questions and results of this study, however. The means of composite scores and the means of individual factors on the CPRS show no statistical difference between those who based their evaluations on recall and those who were able to hear a recording of the performance that they were evaluating. Although students may be more attuned to certain specific musical components, such as tempo and dynamics, unguided student self-evaluations are not likely to change by allowing students to hear a tape of the performance.

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Appendix:
Choral Performance Rating Scale
(Cooksey, 1977, 1982)

The purpose of the following questions is to have you describe the performance which you have just heard as accurately as possible. Please indicate the extent to which you agree or disagree that the statement is descriptive of the performance. Use the following five-point scale:

SD - Strongly disagree that the statement is descriptive
D - Disagree that the statement is descriptive
NN - Neither disagree nor agree that the statement is descriptive
A - Agree that the statement is descriptive
SA - Strongly agree that the statement is descriptive

Please choose only one response to each question. Please attempt to answer every question. Circle responses.

SD D NN A SA 1. Excellent rhythmic vitality
SD D NN A SA 2. Attacks and releases of many notes are imprecise
SD D NN A SA 3. Excellent unity of style
SD D NN A SA 4. Dynamics handled well in relation to phrase development
SD D NN A SA 5. Lowest part balances upper parts very well
SD D NN A SA 6. Excellent use of "pp"
SD D NN A SA 7. Tendency to rush tempo
SD D NN A SA 8. The tone quality is too harsh in forte passages
SD D NN A SA 9. Lovely changes in dynamics
SD D NN A SA 10. Sloppy rhythms
SD D NN A SA 11. All part entrances are very precise
SD D NN A SA 12. Unsteady rhythmic sections
SD D NN A SA 13. Needs wider dynamic contrasts
SD D NN A SA 14. The tone quality is often "forced" in this choir
SD D NN A SA 15. Words clearly understandable
SD D NN A SA 16. Top voices cover up lower voices

SD D NN A SA 17. A musical and artistic effort...fluid and vital
SD D NN A SA 18. Good overall blend of all parts
SD D NN A SA 19. Initial consonants need more emphasis
SD D NN A SA 20. The choir projects the mood of each selection very well
SD D NN A SA 21. Excellent control of tempo
SD D NN A SA 22. Excellent control of intonation at forte levels
SD D NN A SA 23. Emotional concept of word meanings very well expressed
SD D NN A SA 24. Excellent balance between all parts
SD D NN A SA 25. Attacks are consistently weak
SD D NN A SA 26. Performance exhibits the proper stylistic interpretation
SD D NN A SA 27. Articulation was clear and precise
SD D NN A SA 28. Men's voices balance the choir very well
SD D NN A SA 29. Delicate, expressive shading in dynamics
SD D NN A SA 30. Diction is muddy
SD D NN A SA 31. Tempo unsteady in some sections
SD D NN A SA 32. Intonation in all parts excellent throughout
SD D NN A SA 33. Some poor entrances by different parts
SD D NN A SA 34. Soprano sound forced in upper pitch and dynamic range
SD D NN A SA 35. Inner parts balance the outer voices very well
SD D NN A SA 36. The diction of this group is excellent

THE EFFECT OF VERBAL, WRITTEN, GESTURAL, AND CHORAL STIMULI ON SINGERS' PERFORMANCE RESPONSES TO DYNAMIC CHANGES IN MUSIC

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Abstract

The purpose of this study was to determine the effects of verbal, written, gestural, and choral stimuli on singers' responses to dynamic changes in music. Participants (N=37) included choral ensemble students randomly selected from two high schools. Participants were taught a simple folk song by their classroom teacher and were tested individually. They watched a video tape of a conductor, listened to a choir through headphones, referred to written musical examples, and sang along with the tape. The stimulus tape repeated the song 10 times yielding 10 music examples. Instructions regarding the dynamic level (soft or loud) of the second phrase in the musical example were given utilizing the four instructional stimuli (verbal instructions from the conductor, written instructions on the music, gestural changes in the size of the conductor's beat pattern, and the choir suddenly changing volume). Participants' performance responses were recorded onto an audio tape and evaluated by three judges using a Continuous Response Digital Interface (CRDI). Results indicated significant differences among the four instructional stimuli except gestural and choral, and gestural and written. No significant differences were found between the correct soft and loud responses of the participants, nor between less and more experienced singers.

Many music education researchers have been interested in determining the most effective way to teach musical concepts. In an extensive review of literature, Hair (1987) presented what recent studies had found regarding children's responses to music stimuli. The studies found that children develop nonverbal skills quicker than verbal skills as they relate to responding to and labeling musical concepts. Based on the research regarding aural and visual response modes, Hair suggests that children learn aural skills better without visual stimuli, and that the process of responding aurally or visually may be quite different. This second finding was confirmed in a study done by Brittin (1993) in which nonmusic majors interpreted visual images of tempo changes differently from aural.

Other researchers have focused on the use of class time (Spradling, 1985; Witt, 1986; Yarbrough, 1981). These studies showed a significant increase in off-task behavior during nonperformance activities, including verbal instruction. One might infer, then, that less time spent on nonperformance activities will lead to more efficient and effective rehearsals. But Grechesky (1985) found that some verbal instruction is necessary in a choral rehearsal. This verbalization has the most impact when it includes imagery.

Many music professionals maintain that many musical concepts are more effectively taught through nonverbal means. Body movement is a useful technique in facilitating and enhancing musical performances (Wis, 1993). Incorporating these body movement techniques into one's conducting gesture can remind singers of the kinesthetic response that created the appropriate sound. This kind of modeling can also function as instruction. In a study comparing the effects of verbal and nonverbal (modeling) instruction on the performances of instrumental ensembles, participants receiving modeling instruction achieved significantly higher scores on ear-to-hand and kinesthetic skills tests (Dickey, 1991). Furthermore, it was stated that music discrimination skills are not efficiently taught through verbal instruction alone.

Visual cues appear to be important in developing accurate tuning skills in beginning guitar students as well. Codding (1987) discovered that the withdrawal of visual instruction substantially decreased the tuning accuracy of beginning guitar students. Visual perceptions were also an important factor in determining the attitude or performance manner of performers in a study analyzing the movements of soloists (Davidson, 1993). In this study, the soloists were visually, aurally, and visually/aurally observed. Fluorescent bands around the pivotal points of the body and special lighting effects helped to exemplify and isolate the visual image of the performer. Results implied that the condition involving vision alone more clearly defined the performance manner of the soloist.

Fredrickson (1992) conducted a study similar in design to the previous one, but from a performance perspective. Instrumental musicians in his study played along (individually) with a band recording and watched a conductor on a video tape. At some point, participants lost either visual and/or aural stimuli but continued to play. Naturally, the participants receiving both visual and aural stimuli throughout scored highest on eye-contact and performance scores. However, participants with only visual or aural cues scored nearly the same.

Music Education researchers have revealed information regarding how music students learn in ensemble rehearsals, and have begun to determine effective uses of class time. The present study continues the exploration of visual and aural stimuli in the choral rehearsal. The purpose of this study was to determine the effect of verbal, written, gestural, or choral stimuli on singers' performance responses to dynamic changes in music. The following null hypotheses were formulated:

Ho #1: There will be no significant difference in student responses to the four instructional modes (verbal, written, gestural, or choral).

Ho #2: There will be no significant difference in the number of correct student responses in loud and soft passages as a result of the instructional stimuli (verbal, written, gestural, or choral).

Ho #3: There will be no significant difference in the dynamic performance responses of less and more experienced singers.

Method

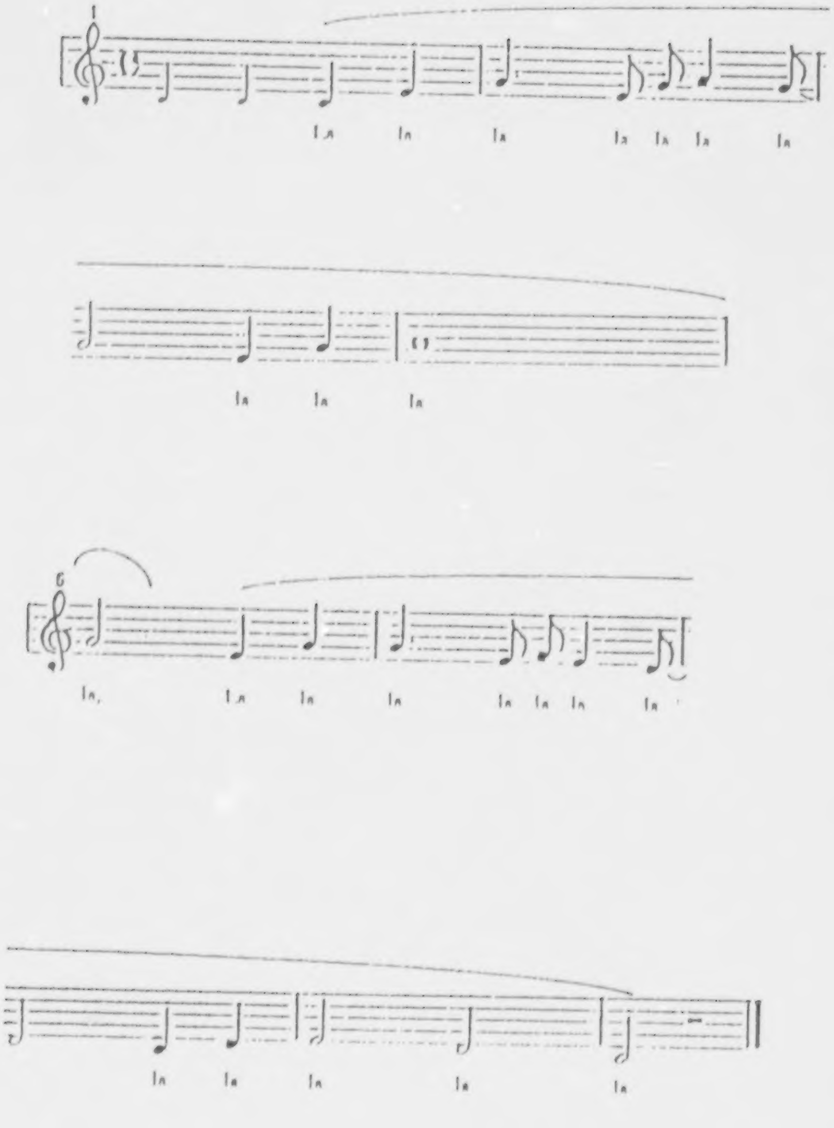
Participants

Thirty-seven high school singers were randomly selected from two suburban high schools in a large metropolitan community in the Midwest. The singers were members of choirs with varying degrees of experience and ranged in grade level from 9th to 12th grade.

Design and Procedure

The folk song, "Michael Row the Boat Ashore," (Figure 1) was selected as the musical example for the experiment. The song contained an antecedent and a consequent phrase that were similar in rhythmic and melodic structure. It also had a narrow range and started and ended on the tonic pitch.

Figure 1


1
la la la la la la la
la la la
6
la, la la la la la la la
la la la la la

Experience has shown that a comfortable singing range for adults is one that revolves around the pitch f#. Therefore, the song was recorded in the key of C# major, allowing the center pitch to be f#. Since the C# major key signature may have been intimidating or distracting for some singers, the music sheets showed the piece transposed into the key of C major.

The song was recorded by 6 singers, 3 male and 3 female, onto an audio tape. Six singers was thought to be a large enough number to sound like an ensemble, and small enough to still control confounding variables. The singers sang the piece with limited vibrato and dynamic contrast so as not to influence the participants' tone quality or dynamic performance.

A stimulus video tape was prepared for participant viewing. The visual picture showed a conductor (from the waist up) conducting the prerecorded musical example. The conductor exhibited neutral facial expression and conducted a basic four pattern using only the right hand.

The musical excerpt was repeated on the video tape 10 times making 10 musical examples. Instructions regarding the dynamic level (loud or soft) of the second phrase of music were given through verbal, written, gestural, and choral cues on 8 of the 10 examples (figure 2). Two of the examples included no instructions. Verbal instructions were given by the conductor saying " Sing the second phrase loudly" and "Sing the second phrase softly."

Figure 2

	Experimental Condition			
	Verbal	Gestural	Choral	Written
Musical Example:				
Example 1			soft	
Example 2				soft
Example 3			loud	
Example 4	soft			
Example 5				
Example 6		soft		
Example 7		loud		
Example 8				
Example 9				loud
Example 10	loud			

Written instructions were printed in the music directly above the first note of the second phrase of music using the markings "f (loud)" and "p (soft)." The definitions of the dynamic markings were provided in parentheses to account for any participants unfamiliar with the terms and abbreviations for "forte" and "piano." On the examples with the gestural condition, the conductor conducted the second phrase with a larger gesture for loud, and a smaller gesture for soft. The choral condition was achieved by mechanically manipulating the volume of the audio tape up 15 decibels for loud, and down 15 decibels for soft. The 10 musical examples were randomly ordered.

The stimulus tape began with a two-minute introduction. Each musical example was 20 seconds long, followed by 5 seconds of transition and announcing time. Thus the stimulus tape lasted approximately 6 minutes, 18 seconds.

Participants (N=37) were tested individually in a small practice room. The room was private and relatively sound-proof. Each singer sat 3 feet away from the 13" television screen. This distance replicated the size of the conductor's torso as it would be perceived from a seated position in a choral rehearsal room. The television was also positioned just below eye level to account for the tiered structure of many rehearsal rooms, including the rooms in which these singers normally rehearsed.

Participants were selected randomly from choral classes at two high schools. Their regular choral director taught them the musical example by rote until all participants were comfortable with the melody and rhythm of the song. Participants were told nothing further about the content of the study.

Each participant viewed the conductor on the television screen, heard the choir through headphones, and was given a three-ring binder in which each musical example was printed on separate 8 1/2" by 11" sheets of paper. The video tape began with a welcome and introduction to the procedures of the experiment, and included two practice examples. Participants were instructed to listen to the first practice example and sing along with the second. The tape was then stopped to answer any specific questions. During this time, the researcher answered question s and indicated where phrases one and two began on the music sheet, informed the singers that each example would be announced before it began, and prepared them for the quick speed of the example progression.

The participants' singing responses were recorded onto an audio tape using a cordless microphone tied around each participant's neck. The microphone was positioned approximately 6 inches away from the participant's chin. The headphones had foam ear pads so that the singer was able to hear the audio sound and the sound of his/her voice simultaneously. Participants were also video taped so that an evaluation of eye contact with the conductor could be measured. Following the testing session, each participant completed the questionnaire shown in Figure 3. A musicianship rating from 1 (low) to 4 (high) was assessed for each participant by his/her choral director.

Figure 3

Questionnaire

1. Name ______________________________

2. How many years of ensemble experience have you had in school (elementary, junior high & high school combined)?

   Chorus_______________

   Band________________

   Orchestra_______________

3. Here are some ways of giving singers information about dynamic changes in music. Rank order this list from best (1) to worst (4).

   _______ verbal instruction from the conductor

   _______ a change in the size of the conductor's pattern

   _______ written instructions on the music

   _______ follow what the other singers do

Evaluating Data

The audio tape of the singers' performance responses were evaluated by three judges using a Continuous Response Digital Interface (CRDI). The CRDI dial was connected to a computer which receives voltage fluctuations from the movements of the dial. These fluctuations were transformed into a digital rating ranging from 1 to 255 depending on the location of the dial on the continuum. Therefore, ratings between 1 and 128 constituted soft singing, and ratings between 129 and 255 represented loud singing. The computer calculated a rating once per second for each of the three judges.

All three judges had past or current experience in working with adolescent voices. They were told that they would hear a series of musical examples sung by high school singers. They were to evaluate the loudness and softness of each example by moving a dial to the right for loud and to the left for soft. The dial was to be moved proportionately to the degree of loudness or softness perceived by the judge. The judges were to assume that the first phrase of each example was that singer's medium volume to account for the variety in voice sizes. After each example, the dial was returned to the upright position (medium volume) to begin the next example.

Results

The CRDI computer program calculated the percentage of time that the dial was positioned in the soft or loud sections of the continuum. A mean percentage score was established by averaging the percentages of the judges for each phrase of each musical example. Since dynamic instruction was only given on phrase two of the musical examples, if the percentage of time the dial was in the appropriate section (soft or loud) increased on the second phrase, a correct response was made.

The correct and incorrect responses of the participants for the four instructional stimuli (verbal, written, gestural, and choral) were gathered and a chi-square test was applied. A significant difference was found between the four instructional stimuli,
X2 (3, N=296) = 35.984, p<.001, therefore rejecting null

hypothesis #1. A post hoc two by two Yates corrected chi-square test was used to compare each of the four modes to the others. Results yielded significant differences between all of the modes of instruction except gestural and choral, and gestural and written (Table 1).

Table 1

Post-hoc Two by Two Chi Square Analysis of the Four Instructional Stimuli.

	X2	df	n	p
Choral & Written	4.598	1	148	.03*
Choral & Verbal	30.478	1	148	.00*
Choral & Gestural	.029	1	148	.87
Written & Verbal	13.026	1	148	.00*
Written & Gestural	3.278	1	148	.07
Verbal & Gestural	27.530	1	148	.00*

* p< .05

The frequency distribution of the correct and incorrect responses of all participant is shown in Table 2. Question 3 on the participant questionnaire (Figure 3) asked participants to rank order the four instructional stimuli used in the study according to their effectiveness in communicating dynamic changes to singers. The rankings were converted into ratings by assigning 1 point for stimuli ranked fourth, 2 points for stimuli ranked third, 3 points for stimuli ranked second, and 4 points for stimuli ranked first. The ratings of the four instructional stimuli by the participants are also shown in Table 2. It is interesting to note that the rank order of the four stimuli according to correct responses corresponds exactly with the participant ratings.

Table 2

Frequency Distribution of Correct and Incorrect Participant Responses and Participants' Ratings Comparing the Four Instructional Stimuli.

Stimulus	Correct Responses	Incorrect Responses	Participants' Ratings
Verbal	73	1	115
Written	58	16	103
Gestural	47	27	81
Choral	45	29	73

The researcher was interested in finding out if participants responded differently to soft versus loud instructional stimuli. The correct soft responses and the correct loud responses were compared across the four instructional stimuli utilizing a chi-square test. No significant differences were found, X2 (3, n=222) = 1.926, p>.05, thus null hypothesis #2 was accepted.

The participants were divided into two groups based on data collected in question 2 of the participant questionnaire (Figure 3). Group 1 (n=19) consisted of the less experienced singers (less than 6 years of ensemble experience) and Group 2 (n=18) contained the more experienced singers (6 or more years of ensemble experience.) The correct and incorrect responses of the two groups were compared using a chi-square test and no significant difference was found. As a result, null hypothesis #3 was accepted.

Discussion

It appears from this study that verbal instruction is superior to written, gestural, and choral influences in communicating dynamic changes to singers. Verbal instruction elicited significantly more correct responses to dynamic instruction than the other three instructional stimuli. This finding contradicts past research suggesting that music students profit more from rehearsals in which there are more performance activities than verbal. The seriousness of the testing situation could have influenced the results of the present study. Although attempts were made to replicate a normal choral setting, fellow choir members, the more relaxed atmosphere of a familiar situation and conductor, and other factors may affect how effective verbal instruction can be.

The fact that the participants were referring to music during the testing period could have been a confounding factor as well. The visual attention of the singer was divided between the music sheets and the video of the conductor conducting. In many cases, the eye contact with the conductor was less than 5 seconds per 20-second example. The mean overall eye contact score combining all the musical examples among all 37 participants was 4.6 seconds. This could have accounted for the lack or response to the gestural stimuli.

Familiarity with the tune varied among the participants. A folk tune was chosen for the musical example because it would be somewhat familiar, but not become monotonous after several repetitions. With that in mind, this tune was a good choice since some participants knew it, some recognized it, and some did not know it at all. However, if the tune were memorized by the participants, perhaps the responses to the gestural stimuli would be different. This would, of course, eliminate the written stimuli since there would be no need for music sheets. It would be interesting to replicate this study in this fashion to see if the same hierarchy of effectiveness occurs between the remaining three stimuli (verbal, gestural, and choral).

Volume controls for the choral stimulus were made by mechanically adjusting the volume equidistantly above and below the normal level. However, when the video tape was played on the playback equipment, the speaker in the television decompressed the sound so that the dynamic changes were more difficult to detect. One would either need to acquire more sophisticated playback equipment or adjust the levels to further extremes to produce better results in this area. By readjusting the levels softer and louder, however, the sound may become distorted and distract the participant.

Participants' opinions regarding which of the instructional stimuli were most effective were closely related to the ones preferred in their performance responses. When the four instructional stimuli are placed in order of highest to lowest frequency of correct responses, the order is identical to the highest to lowest rank ordering accumulated from the combined questionnaire responses. This suggests that singers, even at the high school level, are quite perceptive of what techniques are most effective in the choral rehearsal. It may also imply a personal preference by the singer of a particular mode of instruction.

Some participants found the conductor difficult to watch because of the lack of involvement. Though the conductor exhibited a pleasant facial expression and cued breaths, there was no contrasting facial expression, no expression in the beat pattern, and no use of left hand. These controls were intentional in order to isolate one measurable aspect of the conductor's appearance, that being the size of the right hand pattern.

The musicianship ratings provided by the high school conductors matched closely with the participants' experience level. Singers with more experience tended to receive higher musicianship ratings. In fact, of the 18 participants in the more experienced group, 15 were also rated high on musicianship. Therefore, no comparison between high and low musicianship groups was made in this study.

Future research in this area could focus on a memorized performance by the participants, as was previously mentioned. It may also prove interesting to compare instrumentalists to singers, or conducting students to non conducting students. Perhaps singers who have had special training in conducting would be more observant of gestural stimuli. A pretest evaluating participants' learning styles may also provide more insight into how and why musicians respond to instructional stimuli as they do.

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ADOLESCENT ATTITUDES TOWARD SINGING

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Researchers investigating attitudes of students toward music have attempted to identify general causal factors and to find suitable measurement devices to assess attitudes. This study attempted to discover the roots of junior high students' attitudes toward singing. A total of 339 seventh and eight graders were asked to fill out a survey designed by the researcher to assess students' feelings about singing and reasons for their attitudes. Four areas of focus were targeted: gender, grade level, background, and peer involvement.

Surveys were distributed within the first week of school in order to minimize current teacher influence. With the exception of one art class, the students taking the survey all were enrolled in music classes.

Results reflected a significant difference in attitudes about singing in a group and in general attitudes about singing as a function of gender with females indicating higher scores in both categories. The grade level variable was significant only with regard to singing in a group. Students from an active musical home environment, those who sang in a church, and those playing an instrument reported more positive attitudes toward singing, but these activities may be correlates of a generalized positive music attitude rather than causal factors in developing positive attitudes about singing. Previous school experiences and present peer influence also were significant.

AN EVALUATION OF COMPOSITIONS FOR MIXED-CHAMBER WINDS UTILIZING SIX TO NINE PLAYERS: BASED ON ACTON OSTLING'S STUDY, "AN EVALUATION OF COMPOSITIONS FOR WIND BAND ACCORDING TO SPECIFIC CRITERIA OF SERIOUS ARTISTIC MERIT"

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This study is based on the 1978 dissertation of Acton Eric Ostling, Jr., which primarily deals with the evaluation of wind music literature for ten players or more. Though the present study focuses on a different body of wind literature, wind chamber music for six to nine performers, both studies are concerned with the identification of compositions that could be considered works of serious artistic merit or high quality.

A select list of 1,587 compositions for mixed-chamber winds was catalogued by the present researcher from a variety of sources, including wind literature books, publisher catalogs, magazine articles, dissertations, unpublished lists, and works suggested by colleagues and evaluators. Through a process, national in scope, 341 college music faculty members were invited to nominate potential evaluators to participate in the study. From the nominations, and at the discretion of the investigator, twenty evaluators were selected to participate. The twenty evaluators selected represent some of the most active conductors, performers, and coaches associated with wind chamber music today.

Ostling created a list of ten criteria to serve as a guide or reference in determining serious artistic merit or quality of a composition. These criteria were developed from writings pertaining to musical aesthetics and music criticism, and address the subjects of craftsmanship, consistency in musical tendencies, form, and other areas within a particular composition.

The evaluators completed a survey that utilized a summated rating scale with five levels of judgment for determining the degree to which each of the 1,587 compositions met the criteria of serious artistic merit or high quality. From the total numbers of points received for each work, a mean score, standard deviation, and percentage of maximum possible points were calculated. The number of evaluators familiar with a composition, as well as a predetermined minimum mean score, determined the criteria by which a work would be considered a composition of high quality. Eighteen evaluators returned their surveys, and a total of 1,587 works, composed prior to 1995, were rated by each evaluator. At the conclusion of the study, 288 compositions were found to meet the predetermined criteria of high quality.

AN INVESTIGATION OF THE RELATIONSHIP BETWEEN TEACHING MODALITY, STUDENT LEARNING MODALITY, AND METER RECOGNITION AT THE FOURTH-GRADE LEVEL

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The purpose of this study was to determine if there were differences in students' meter recognition abilities as a function of teaching modality and student learning modality. Sixty-eight fourth-grade students were assessed for learning modality strengths (aural, visual, kinesthetic, and combinations thereof) by use of the Learning Style Inventory (Dunn, Dunn, & Price, 1989). Following modality strength evaluation, a meter recognition pretest was administered to three intact classes to determine group equivalency and eliminate from the study those who already possessed meter recognition competency. Classes then were each assigned to an aural, aural/visual, or aural/visual/kinesthetic teaching presentation format administered by the researcher during two regular music periods. All three groups received the same amount of teaching and listening time. A three-group pretest/posttest design was implemented.

The first posttest was administered immediately following the treatment to test for initial comprehension (Posttest I). Subjects received an additional posttest two weeks following treatment to assess meter recognition retention (Posttest II). No significant differences were found in the comparison of Posttest I ($F\,[2, 57] = .71$, $p > .05$) or Posttest II scores ($F\,[2, 57] = 1.05$, $p = .36$) between the three groups. Comparison of Posttest I scores from students whose learning strengths matched teacher presentation versus Posttest I scores from students whose strengths did not match teacher presentation also yielded no significant difference ($t\,[58] = .06$, $p = .96$). Dependent t - tests were implemented to compare pretest scores and Posttest I as well as Posttest II scores for the three groups. Results revealed significant gains in achievement from pretest to Posttest I scores for both the aural/visual and aural/visual/kinesthetic groups. No significant difference in scores from pretest and Posttest I was found for the aural presentation group. The aural/visual/kinesthetic presentation class was the only group to exhibit significantly higher scores when comparing Posttest II results to pretest scores.

Group means seemed to indicate that students who are taught through the aural modality alone do not initially comprehend or retain information as well as those students who received the additional visual and kinesthetic teaching modality during their meter lesson, though the results were not significantly different at the .05 level. Students may benefit somewhat in both comprehension and retention if movement activities are incorporated when introducing new concepts such as meter recognition, regardless of student's learning modality strength.

TEACHERS' OPINIONS REGARDING THE USE AND EFFECTIVENESS OF ELEMENTARY MUSIC SERIES BOOKS IN MISSOURI PUBLIC SCHOOLS

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Textbooks have received criticism in recent years, resulting in the abandonment of texts in some school systems and disciplines. The philosophy behind textbook elimination stems from proponents of mastery learning and classroom strategies designed to address individual learning styles. Proponents suggest the multiple intelligence of the student may be addressed more adequately without the restrictions of texts. Music series books are part of the elimination controversy. Few studies have researched the inaccuracies, biases and restrictive learning associated specifically with music texts. This study sought to discover music teachers' opinions regarding the importance of retaining music series books and the ramifications of music text elimination.

The use and effectiveness of elementary series books assessed by elementary general music teachers served as the focus of a survey mailed to a random sample (n=289) of K-6 music teachers (N=1089)). One hundred twelve teachers (n=112) responded to the survey and eleven of that number reported they did not use series books.

Teachers who did use series books (n=101) indicated a preference to continue the use of series books. Favorable aspects of the series books included: listening materials, music literacy materials, multicultural resources, and song selections. Some grade level texts, specifically, those for second, third and fourth grades, were perceived to contain more useful, beneficial materials than others. Respondents believed their series books were compatible with both mastery learning theory and school system curriculum guidelines.

Problem solving and critical thinking skills were inadequately addressed by series books according to forty-six percent of respondents (n=47) while fifty percent (n=51) suggested books contained an adequate amount of problem solving tasks. Teacher felt that students generally like series books and would object to eliminating them. Teachers reported more than sixty percent of teaching materials come from basal series texts and ninety percent of respondents suggested lesson planning time would be increased with the elimination of series books.

Economic implications of music textbook retention or elimination and resource alternatives are discussed indicating a need for additional research. Further research is also suggested regarding the effectiveness of series in music learning as well as the effectiveness of alternative approaches.

ASPECTS OF CHORAL ENSEMBLE: DEFINITIONS AND APPLICATIONS OF SELECTED OUTSTANDING UNIVERSITY CHORAL CONDUCTORS

Rager Harrell Moore II
University of Missouri-Kansas City

The purpose of this study was to find where technical and expressive musical components are applied in the creation of choral ensemble within the rehearsal process. The investigation sought definitions and applications of these components by various authoritative sources and active conductors. It was thought that this type of research could provide a base of knowledge for choral conductors at all levels. The components researched included tempo, phrasing, enunciation, articulation, dynamics, blend, balance, timbre, breathing, pitch, rhythm, text, harmony, and melody.

Telephone interviews were conducted with the following outstanding college/university choral conductors: Anton Armstrong, Peter Bagley, Dennis Cox, Janet Galvan, John Haberlen, William D. Hall, William Hatcher, Gregory Lyne, Fritz Mountford, Donald Neuen, Charles K. Smith, Axel Theimer, Lynn Whitten, and Leonard VanCamp. Selection criteria included: (a) Appearance as a conductor and/or clinician at a divisional or national convention of the American Choral Directors Association, and (b) Those elected by their peers to office(s) in the national organization of the ACDA.

The results of the interviews and the research of the sources studied indicated that the ultimate goal of creating ensemble is to be expressive. It was evident, however, during preliminary research that there was a dichotomy between the technical and expressive and it was hoped that the dichotomy might be explained. The research indicates that in creating choral ensemble a variety of processes may be employed but that it is the simple idea of communicating those ideas successfully that is the overriding factor in creating successful choral ensemble.

The information in this study can serve as a source of pragmatic information to be used by other choral conductors in communicating with their choirs. It may also be used to stimulate

discussion among professional organizations and publishers resulting in further research and discussion concerning the communication of the technical and expressive ideas in the choral rehearsal.

THE DEVELOPMENT OF A VALID AND RELIABLE INSTRUMENT TO GRADE THE DIFFICULTY OF VOCAL SOLO REPERTOIRE

Janotto Ralston
University of Missouri-Columbia

The purpose of this study is to design a valid and reliable instrument, the Ralston Repertoire Difficulty Index (RRDI), to measure the difficulty of solo vocal repertoire. Another important aspect of this instrument is its ability to be used by all voice teachers, regardless of their level of experience in teaching in private voice studios. The instrument also was examined for its ability to discriminate among songs by categorizing repertoire into different difficulty levels.

Seven criteria were selected and defined to represent the technical characteristics that contribute to the difficulty of vocal solo repertoire. A measurement instrument incorporating these characteristics were designed to evaluate each characteristic individually.

A pilot study was used to test the completeness and clarity of the defined characteristics as well as to establish validity and preliminary reliability. The RRDI was then completed by 34 faculty members, chosen randomly from individuals listed in the 1994-95 College Music Society (CMS) Directory. Each subject's primary instructional responsibility was teaching voice.

The study found that each of the seven criteria of the RRDI was significantly related to an overall rating established by Boytim. The results of both the pilot and the main study indicated high validity and reliability. Analyses also revealed that the RRDI discriminated across difficulty levels and was used similarly by the more experienced and lesser experienced teachers.

It was concluded that the instrument developed and tested in this study provides voice teachers of all experience levels with a valid and reliable rating system with which to grade the difficulty of vocal repertoire.

A COMPARISON OF VOCAL TECHNIQUES, TIMBRES, AND RANGES CONSIDERED AESTHETICALLY PLEASING IN WESTERN AND NON-WESTERN CULTURES

Jennifer Lynn Rauscher
Central Missouri State University

This study compared the desired techniques, timbres and ranges of the western schools of singing - the English, French, German, and Italian schools - with those of six non-western cultures, Bulgaria, China, Korea, Bali, Cambodia, and the Baka people of Southeast Cameroon. The research was conducted by comparing sound recordings of vocal music from these individual cultures with the conventional techniques, timbres and ranges of western music. The differences were noted and described.

All six non-western cultures were found to have their own distinct sounds, all of which differ from western music. Performer of western music strive for vibrato and a free, open tone. They are taught that glottal stops, constriction of the throat, and straining for notes injure the voice. Western singers train to disguise their break for a smooth, legato line throughout all registers. In comparison, none of the non-western cultures uses a true vibrato. Instead they sing straight tones, employing shakes and rapid repetitions of notes. All of these cultures employ glottal stops and a constricted, nasal sound. All six cultures integrate the break of the voice into their music, jumping from lower to upper registers as in yodeling.

Almost everything taught in the western schools of singing is contradicted in non-western vocal music, but what holds true is the intrinsic value of music to all people. This is illustrated in "the basic unity of mankind as exhibited in music...and the infinite variety of musical phenomena found in the world," (Nettl, 1980,p.2).

THE EFFECT OF PARENT PARTICIPATION IN A SCHOOL-SPONSORED CHORAL MUSIC PERFORMING GROUP ON SECOND-AND THIRD-GRADE STUDENTS' ATTITUDES TOWARD SELECTED MUSIC ACTIVITIES

Jo Anne Taylor
University of Missouri-Kansas City

Research in effective schools, as well as research in music education, has indicated a strong relationship between parental involvement and student achievement. Studies regarding music attitudes have primarily focused on correlations between attitudes and other factors such as aptitude, achievement, gender, age, and home musical environment. Little research has taken an experimental approach, seeking to find the causes of attitude formation. Studies exploring the possibility of a causal relationship between parental involvement and musical attitude development have been reported rarely, if at all.

The purpose of this study was to measure attitudes toward music activities over a twelve-week period among students whose parents did or did not participate in a Parent Choir. Parents of second and third grade students were invited to participate in a Parent Choir, rehearsing once a week for a month, and performing on the Second and Third Grade Spring Concert.

Student attitudes were measured before Parent Choir rehearsals began, immediately after the performance, and again following an eight-week latency period. Students whose parents did not participate in the Parent Choir ($n = 83$) showed no significant attitude change over the course of the study, but students whose parents did not participate in the Parent Choir ($n = 14$) demonstrated a significant drop in attitude scores over the twelve-week period ($p < .05$). Further examination of this group's scores showed that the significant drop occurred primarily in the areas of singing and consuming music (i.e., listening to recorded music, attending live performances, etc.).

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The editorial committee welcomes contributions of a philosophical, historical, or scientific nature which report the results of research pertinent in any way to instruction in music.

Manuscripts are reviewed by the editorial board in a blind review process. The collective recommendations of the reviewers determine whether a manuscript will be accepted for publication. Manuscripts submitted for review must not have been published nor be under consideration for publication elsewhere.

The editorial committee subscribes to the research Publication Presentation Code of Ethics of the Music Educators National Conference and the National Research Committee of the National Association of Music Therapy.

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Format and Style:

Articles should be typewritten with double spacing on 8.5 x 11 paper. Articles normally should not exceed 20 pages in length. Manuscript style should follow recommendations of the *Publication Manual of the American Psychological Association* (4th Ed., 1994). All figures and tables should be submitted camera ready.

To assure anonymity during the reviewing process, author's name(s) and address(es) should appear on a separate cover page only. Names and other material in the text which might identify the author(s) should be avoided.

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CONTENTS

iii PREFACE

iv TRIBUTE

1 Musicians and Nonmusicians Responses to Tension in Grainger's Irish Tune From County Derry
William E. Fredrickson
Conservatory of Music
The University of Missouri - Kansas City

6 Motivating Factors for Undergraduate Study in Music
Scott R. Buchanan
Conservatory of Music
The University of Missouri - Kansas City

12 Music Teachers' Opinions of the Use and Effectiveness of Elementary Music Series Books
Norma D. McClellan
Southwest Missouri State University

23 Music Appreciation "101" University Students' Expectations and Insights"
Randall G. Pembrook
Conservatory of Music
The University of Missouri - Kansas City

39 The Middle School Honor Choir: Student and Teacher Perceptions
Sheri L. Neill
Conservatory of Music
The University of Missouri - Kansas City

49 Instructions to Contributors

51 MENC'S Special Research Interest Groups

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PREFACE

The Missouri Journal of Research in Music Education, published by the Missouri Music Educators Association, is devoted to the needs and interest of teachers of music in Missouri and the nation. This issue is the thirty-fourth.

The members of the editorial committee are grateful to those readers who have written suggestions concerning the content of past issues and request that comments and suggestions again be sent to the editor concerning the content of this issue. We strive for a reasonable balance among music theory, history, philosophy, aesthetics, and pedagogy.

We express our deep gratitude to the Missouri Music Educators Association for their financial support, making it possible to continue to publish the Missouri Journal of Research in Music Education.

The Editorial Board

MEMORIAL TRIBUTE

Dr. Lewis B. Hilton
Professor Emeritus
Washington University, St. Louis, Missouri
Founder, *Missouri Journal of Research in Music Education*

Sometimes in the course of musical history, there is an individual who stands out because of his dedication and service to the arts, and his love of teaching. In Missouri, we were fortunate to have such an inspiring master of teachers in Dr. Lewis B. Hilton. His vision combined with commitment and determination was an inspiration to all of us.

Professor Hilton received his B.A. degree from Iowa State Teachers college and his M.A. and Ed.D. degrees from Teachers College, Columbia University, where he taught music education. He has also studied at the The John Hopkins University and The Ohio State University, as well as at the University of Nancy, France. Other teaching connections included posts as elementary school instructor of music for the Belleville, New Jersey Public Schools, band director for Dowling High School, Des Moines, Iowa, and Assistant Professor Music at Drake University. During World War II, Professor Hilton served in the coast Guard and was a member of the Coast Guard band.

In 1951 Professor Hilton joined the Washington University faculty and served as professor of music education and later chairman of the music department. He played a major role in developing a graduate program in music education and building the Washington University Music Department into a well know teaching and research institution. Through his leadership, the music department developed into a community-involved institution, where teaching and the student came first. He retired from Washington University in June, 1980.

Professor Hilton was instrumental in facilitating research and authoring knowledge. In the 1970's, he wrote three textbooks on instrumental pedagogy and published many articles on music education and the woodwinds. He also founded the Missouri Journal of Research in Music Education, whose publications are distributed throughout the United States and abroad. Other special interests and research included work on the indigenous music of Central and South America, in particular the Mexican music of the pre-Cortez period. He had remained very active in these areas up to the time of his death.

His most recent recognition included the St. Louis Suburban Music Educators "1985 Music Educator of the Year" Award, and in 1990, he was inducted into the Missouri Music Educators Hall of Fame.

Dr. Lewis B. Hilton has made a tremendous contribution in the history of music education as an author, researcher, and advocate of music education. We, who have been so fortunate to have studied with this master, know of his continuous insistence on competence of the highest standards and his commitment to our understanding of these. Our greatest tribute to Dr. Hilton is to his endless spirit of devotion, enthusiasm, and commitment to our understanding of these. Our greatest tribute to Dr., Hilton is to his endless spirit of devotion, enthusiasm, and commitment of being just a "teacher." He is truly a "master" and inspiration to all of us.

Dr. Lewis B. Hilton, a professor emeritus of music education at Washington University, died January 9, 1997, of injuries from a fall at his winter home in Cape Coral, Florida. He was 76.

Memorial contributions may be made to the Lewis B. Hilton Scholarship Fund, Washing University Music Department, 6500 Forsyth Boulevard, St. Louis, MO. 63105.

Submitted by Douglas Turpin and Aurelia Hartenberger

This edition is respectfully dedicated to

Dr. Lewis B. Hilton

in recognition of his vision and contributions to

Music Education.

Musicians And Nonmusicians Responses To Tension In Grainger's Irish Tune From County Derry.

William E. Fredrickson
Conservatory of Music
The University of Missouri - Kansas City

Subjects for this study (N=56) were college students enrolled in an elementary music methods class for nonmusicians. To record subject responses the experimenter used a Continuous Response Digital Interface (CRDI) Dial. The musical stimulus was Percy Grainger's Irish Tune from County Derry. A group mean response was calculated for each second of music in the stimulus recording (total time 260 seconds) for the purpose of developing a graph to represent the group tension response. A population of college-level music majors (N=40) from a previous study was used for comparison. General contour of response graphs appear very similar. In addition, onset points of the larger tension increases or decreases appeared to coincide. To determine the statistical extent of the similarity, a Pearson Product-Moment Correlation was calculated (r = 0.81, p < .0001). The primary difference between musicians and nonmusicians was one of magnitude. The nonmusicians consistently recorded their perception of tension as being more intense. This is consistent with previous research using this type of data gathering with similar populations. In spite of the obvious differences, it is apparent that the music is eliciting comparable responses from both groups. Previous research in this area bears this out. It would seem that, while a certain level of musical expertise develops a heightened sensitivity to various qualities of music, it is not necessary for a differentiated response.

> "Those listeners who have learned to understand music in technical terms will tend to make musical processes an object of conscious consideration." In other words "...while the trained musician consciously waits for the expected resolution of a dominant seventh chord the untrained, but practiced, listener feels the delay as affect"(Meyer, 1956, p. 40).

Human perception of, and response to, music has enjoyed a good deal of attention from researchers. Philosophically there are many issues which continue to lend themselves to debate. From an empirical standpoint, while much has been done to try to measure in some way the human response to music, much remains to be done. Researchers have initiated work which has attempted to quantify, in "real time", the "aesthetic experience" in music. In one study (Madsen, Brittin, & Capperella-Sheldon, 1993), subjects listened to an excerpt from Giacomo Puccini's *La Bohème* while indicating their perceived aesthetic response to the music using a Continuous Response Digital Interface (CRDI), a device which allows reactions to music to be recorded by a computer in "real time." Results indicated that subjects (university music faculty and advanced graduate students) all experienced what they perceived as "aesthetic experience" measured as graphic "peaks and valleys" during the listening experience.

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The extant literature also includes instances in which musician's responses to music are compared with the responses of a group of nonmusicians. Madsen, Byrnes, Capperella-Sheldon, and Brittin (1993) reported on a series of studies based on this comparison. These included an extension of Madsen, Brittin, & Capperella-Sheldon (1993) which used the excerpt from *La Bohème*, as well as musicians and nonmusicians listening to Richard Strauss' *Death and Transfiguration*, Gustav Holst's *First Suite in Eb* movement one (Capperella-Sheldon, 1992), and Joseph Haydn's *Symphony #104* movement one (Fredrickson, 1995). In all cases there were similarities in general contour of response graphs between trained musicians and the nonmusicians.

Frede Nielsen (1983) used a device, which included a pair of spring loaded tongs interfaced with a computer, to measure subjects' perceived tension in a recorded musical stimulus. Subjects would squeeze the tongs in response to their perceptions of musical tension. The purpose was to attempt to empirically measure a phenomenological element of music in "real time" using a widely accepted selection of musical literature. Madsen and Fredrickson (1993) replicated Nielsen's work with musicians and nonmusicians using a the Continuous Response Digital Interface (CRDI). Fredrickson (1995) has compared the responses of university-level students (musicians and nonmusicians) tracking aesthetic responsiveness in Haydn's *Symphony #104* to the tension responses recorded from a similar population by Madsen & Fredrickson (1993). Some graphic examples of response timing and magnitude for tension were similar to those outlining aesthetic responses. However, the tension responses appeared to be more highly differentiated (more "peaks and valleys") than graphs of the corresponding aesthetic responses. This differentiation made the similarities and differences between subject groups more readily discernible in the tension responses.

Another study in this area (Fredrickson, 1994) has looked at musicians' perceptions of tension in music with and without access to the visual stimulus provided by a conductor. The musical stimulus was Percy Grainger's *Irish Tune from County Derry*. In this study no significant difference attributable to the visual element was found. The present study proposes to extend Fredrickson (1994) by having college-level nonmusicians react to perceived tension in Grainger's music for the purpose of comparing their responses to the college-level musicians from the previous study.

METHOD

Subjects for this study (N=56) were college students, majoring in elementary education, enrolled in an elementary music methods class for nonmusicians. To record subject responses the experimenter used a Continuous Response Digital Interface Dial (figure 1) connected to a computer. Subjects were asked to move the dial in accordance with their interpretation of the "tension" they heard in the music. The CRDI has proven to be a reliable device in numerous instances where perceptual data was collected (Gregory, 1995). The stimulus was an audio tape of a college wind ensemble playing Percy Grainger's *Irish Tune from County Derry* for wind band. The recording was made in a live rehearsal for use in research settings.

An IBM compatible computer, four CRDI dials, and a stereo cassette deck were set up in an office-sized space. Subjects listened to the music via stereo headphones. A table, with portable dividers simulating study carrels, served as a listening center. When subjects had been seated at the table they were given the following instructions:

> You will be listening to a piece of music. While you listen, move the dial in front of you to show how much "tension" you hear in the music. Please move the dial only when the music is playing. You may move the dial as far, or as fast, as you want and as often as you feel appropriate. If you have any questions, please ask them now.

Subjects were then be shown how to use the dial and given an opportunity to try it out themselves. Subjects were given another opportunity to ask questions before hearing the experimental music excerpt.

As in previous studies in this line of research no specific definition of tension was given to subjects. This allowed participants to, in effect, create their own operational definition. This technique has been successful with populations ranging from second-graders to adults (Fredrickson, 1995; Fredrickson, 1994; Fredrickson, in press; Madsen & Fredrickson, 1993). No behavioral evidence of frustration was observed and all subjects successfully completed the task.

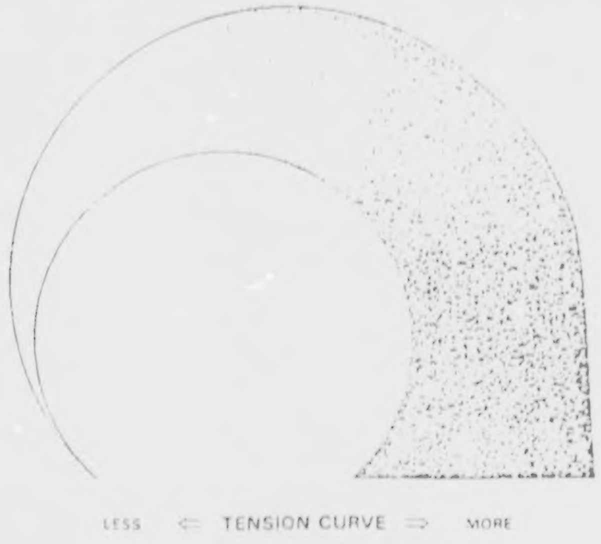

Figure 1. Tension Graphic for CRDI Dial

RESULTS

A group mean response was calculated for each second of music in the stimulus recording (total time 260 seconds) for the purpose of developing a graph to represent the group tension response. A population of college-level music majors (N=40) from a previous study (Fredrickson, 1994) was used for comparison. Since the experimental (n=20) and control (n=20) groups from the previous study were found to be statistically equal to each other, they were combined for this analysis. A graph with the group mean tension responses for the nonmusicians and musicians can be seen in figure 2.

Upon looking at the graph it appeared that the general contour of the responses were very similar. In addition, onset points of the larger tension increases or decreases appeared to coincide. To determine the statistical extent of the similarity, a Pearson Product-Moment Correlation was calculated (r = 0.81, p < .0001).

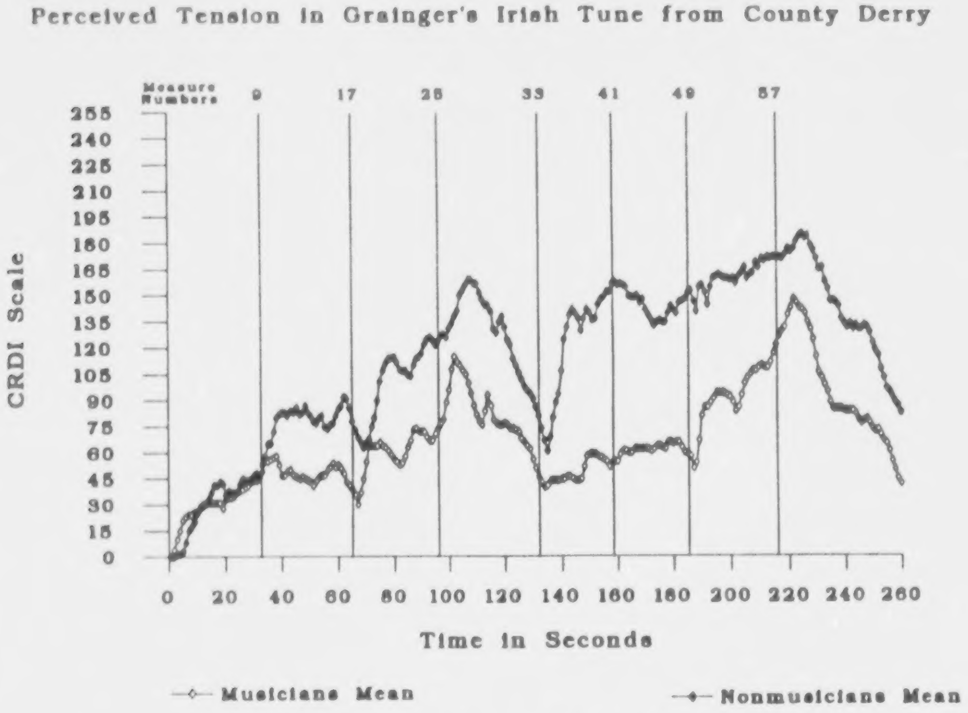

Figure 2. Perceived Tension in Grainger's Irish Tune from County Derry

DISCUSSION

It should first be noted that individual responses to musical stimuli vary to some extent. Group results should be viewed with caution and interpreted in only the most general way. Here it would seem that there was some agreement on the larger, overall shape outlining perceived tension in this music. The primary difference between musicians and nonmusicians was one of magnitude. The nonmusicians consistently perceived the tension as being more intense. This is consistent with previous research using this type of data gathering with similar populations. In all likelihood the primary issue has to do with level of discrimination. Musicians make finer adjustments of the dial when responding to the music, possibly allowing for a fuller range of musics with which they are familiar. It is possible that the nonmusicians respond only to the piece at hand with less reference to other contexts.

In spite of the obvious differences, it is apparent that the music is eliciting comparable responses from both groups. Previous research in this area bears this out. The correlation in this case (r = .81) is nearly identical to that found between similar populations in a previous study (r = .82) (Fredrickson, in press). It would seem that, while a certain level of musical expertise develops a heightened sensitivity to various qualities of music, it is not necessary for a differentiated response. There remain a number of questions. How does this level of response effect various aspects of a person's life, can mapping of these responses assist musicians in tailoring music for various groups, and how is the music effected by other forces (type of ensemble, listener's mood, the listening setting)?

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Motivating Factors for Undergraduate Study in Music

Scott Buchanan
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The purpose of this study was to determine what music majors cite as motivating factors in their decision to study music in college. The undergraduate music majors (N = 52) surveyed were asked to list the top musical and nonmusical reasons for their career decision. A 5-point Likert-type scale was used to determine the subjects' perceived competence of their own musical abilities. The same scale was used to determine how they thought other people would rate their musical skills. It was found that 89% of the subjects cited a musical reason as most important in their career decision. Love for the art, positive experience, and encouragement accounted for 85% of the given musical reasons. A significant number of respondents evaluated their talents the same as they thought others would in regard to perceived competence.

The importance of motivational techniques in teaching music has long been understood by music educators. During the last few decades, attempts have been made to systematically study the role of motivation in musical achievement. Attribution theory (Weiner, 1974, 1979) is one means of analyzing motivation. This theory states that attributed causes of success and failure for a given task affect how that task is challenged in the future. Research has shown that most reasons students cite for success and failure can be placed in four categories: ability, task difficulty, luck, and effort. The causal factors have been divided into pairings categorized by locus of control (internal [e.g., ability and effort] or external [e.g., task difficulty and luck]), and stability through time (stable [e.g., ability and task difficulty] or unstable [e.g., effort and luck]). Success and failure for future tasks are determined by attributes of ability and task difficulty, thus influencing task choice and persistence (Weiner, 1974).

Researchers in music education have used Weiner's two-dimensional model to study motivation as it relates to achievement (Asmus, 1986; Reimer, 1975). These studies show that students tend to cite ability and effort as reasons for success and failure in music. Other motivational theories have also been the focus of additional research. Using the framework of Madeline Hunter's theory of motivation, Stamer (1995) investigated high school music students' perceptions of effective motivation strategies in the choral rehearsal setting. When examining continuing motivation, however, studies by Covington (1983) and Nicholls (1983) demonstrated that intrinsic motivation is not only desirable but crucial in developing the mind-set for persistence and continued participation. Thus the motive "to do one's best" or "enjoy", as opposed to

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"being better than" the next person, must be more prominent (Thomas, 1992). A report by Asmus (1989) concluded that:

> Teachers should have superior skills and knowledge and strong motivational skills, the latter to involve an attribution pattern that ties achievement more to effort than ability. Teachers should motivate students not only for short-term development but also for long-term musical involvement (p. 20).

Much of the research that has been conducted in the area of continued participation in music has focused on the attrition rate of music students as they move from grade level to grade level in school systems (Asmus, 1985, 1986; Frakes, 1984; Rutkowski, 1994; Thompson, 1986). The purpose of this study, however, was to find out what music majors cite as motivating factors in their decision to study music in college. Research on motivation in music focuses (a) the relationship between attitudes about music and self-esteem, (b) self-concept and ability, and (c) attributes to success and failure (Thomas, 1992). In this study, however, it was assumed that subjects, undergraduate music majors, had already achieved some success in music. This assumption was based on the fact that they had to pass an audition in order to be admitted into the music program. Research questions for this study were:

1. Is prior success the only reason for further study in music?
2. Do people pursue a career in music because of perceived competence?
3. Is participation in high school music ensembles a precursor for collegiate music study?
4. What role do others' opinions (with regard to one's musical abilities) play in the decision to further study music?

METHOD

Participants ($N = 52$) in this study, undergraduate music majors, were all members of a collegiate choral ensemble. Demographic information gathered in the survey included (a) degree program, (b) level of academic standing, (c) applied instrument, (d) years of study in applied area, and (e) the approximate student population of their high school.

In questioning perceptions of their own musical abilities, students were asked to rate their musical skills on a 5-point Likert-type scale ranging from weak (1) to excellent (5). The same scale was used when asking students how they thought other people would rate their abilities. Students were asked to state the top musical and nonmusical reason for becoming a music major.

They were then asked to choose which of the two reasons was most important in their final decision.

RESULTS

Not all respondents answered every question. The number of responses, therefore, vary depending in the question

A significant difference was found between the number of students selecting their musical reason as the most important factor in choosing their career as opposed to the nonmusical reason, ($\chi^2[1, N = 52] = 22.22, p < .05$), with 89% choosing musical factors as most important and only 11% stating that nonmusical reasons were most important in their career selection. There was a variety of responses for both musical and nonmusical reasons given as motivating factors (see Table 1).

Table 1

Musical and Nonmusical Reasons Given for Becoming a Music Major

Musical reasons	# of responses
Love of music	25
Positive experience/Encouragement	11
Perceived ability	8
Other (e.g., be a well-rounded musician)	8
Nonmusical reasons	# of responses
Lack of interest elsewhere	23
Family persuasion	5
Monetary advancement	4
God's will	2
Other (e.g., overcome inhibitions)	9

In comparing students' self-ratings for musical abilities and ratings for how they thought other people would rate them, significantly more respondents answered both questions identically the same, (χ^2 [1, $N = 51$] = 8.64, $p < .05$). Seventy-one percent saw themselves as they thought others would while 16%

had a higher opinion of themselves and 13% a lower one. Finally, 88% of the students surveyed indicated that they had performed in one or more performing ensemble while in high school.

DISCUSSION

That data seem to indicate that a majority of music majors are intrinsically motivated. An early positive experience, words of encouragement from a music teacher, or simply the love for the art have been factors in leading some students toward musical study. Others have pursued a musical career because they believe they have the talent and skills to be successful in the field. These results seem to support the contention that if music teachers can identify the source of an individual's intrinsic interest in music and incorporate it into the instructional plan for that individual, intrinsic motivation will undoubtedly increase (Eccles, 1983). With this heightened motivation comes increase in both commitment to practice and involvement with the process of learning music. Intrinsic motivation should lead to increased competence, which should lead to continued task involvement (Raynor, 1983).

Another positive note of this study is that subjects rated their abilities highly. Sixty-nine percent of the students rated their abilities as above average or excellent. They also seem to think that other people perceive their talents as they do. Of the 15 students who answered the two questions differently, 8 perceived their musical abilities higher than they thought others would while 7 respondents perceived their abilities lower, but never by more than one point. Eccles (1983) states that children or adults who have confidence in their musical abilities should be more motivated to study music.

Results of the present study suggest that creating a motivational climate in the classroom will make students want to continue their involvement in music activities. Further research focusing on successful music programs, at all levels, may be beneficial to music education. Success, in this context, would not be based on high festival ratings or the number of trophies won. Rather, it is thought of in terms of the number of students that continue their involvement in musical activities. This is not to say that high quality performance should not be encouraged. But we need to find out why 15 seniors from one school's graduating class want to study music in college and only 1 student from another school has that desire (demographics, of course, being similar). It may be found that the motivational climates in the two music programs are very different.

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Music Teachers' Opinions of the Use and Effectiveness of Elementary Music Series Books

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The use and effectiveness of elementary series books as perceived by elementary general music teachers served as the focus of a survey mailed to a random sample (n=289) of K-6 Missouri music teachers (N=1089). Eleven of the 112 teachers responding did not use series books. Teachers who did use series books (n=101) indicated a preference to continue the use of series books. Some grade level texts, including those for second, third and fourth grades, were perceived to contain more useful, beneficial materials than others. Favorable aspects of the series books included listening materials, music literacy materials, multicultural resources, and song selections. Respondents believed the series books were compatible with both mastery learning theory and school system curriculum guidelines. Teachers reported that more than 50% of their teaching materials come from basal series texts and 90% suggested lesson planning time would be increased with the elimination of series books.

Classroom methods and approaches vary greatly among educators and seem to evolve to fit current trends and resources. As educators continue to seek direction in their quest to facilitate learning, classroom materials and resources change. Textbooks are the subject of close scrutiny and criticism. In some elementary schools textbooks are rarely if ever used as teachers opt for thematic or more individualized instruction. Are textbooks becoming obsolete in classrooms as education progresses toward the twenty-first century with futuristic technology and goals? Are music books among those reaching extinction?

Historically, teachers have relied on texts as their primary resource for comprehensive, sequential content. David L. Elliott and Arthur Woodward (1990) verify that textbooks play a major role in shaping day-to-day classroom instruction determining not only the content but also the teaching practices. Additionally, Michael Apple states that textbooks not only establish the conditions for teaching and learning, they often "define what is elite and legitimate culture to pass on" (1986, p. 81). Concerns like these serve as a catalyst for the current trend toward less dependence on textbooks. Elementary classroom teachers may encounter reformist terms such as "textbook bound," inferring that teachers who are "textbook bound" or "textbook driven" are less effective in the classroom (Guskey, 1987).

Pilot programs designed to master specific areas of learning, (e.g. reading and social studies) without the help of textbooks are emerging in many elementary classrooms. Is music an area in which students would be better served by the elimination of textbooks? What consequences would occur if music texts were eliminated along with texts of other disciplines? Without the textbook as a guide, continuity in music curricula might be at risk. District-wide curriculum guidelines could become more general rather than more specific as a result of text elimination. Students transferring from one school to another within the same school district might encounter drastically different curriculum content. Texts seem to give curriculum guidelines some district-wide continuity.

Veteran music teachers maintain files of resource materials from which to draw ideas, collected over years of experience. The disappearance of texts would be less noticeable in those classes than in the classes of first-year teachers. Newer teachers may face a disadvantage in the area of resources without the comprehensive supply of materials provided in series texts. Access to quantity, quality, and a variety of resource materials could be an obstacle for those first-year teachers; illegal copying might increase.

Although numerous studies confirm that many texts contain inaccurate content, bias and misleading information (Hamm, 1988;Kirk, 1985; Apple, 1986; Freeman & Porter, 1989; Sewell, 1989; Hinchmann, 1987; Crismore, 1981, Kantor, 1983;Tyson & Tyson, 1988; Abraham, 1992;Armstrong, 1986; Risener, 1987;) Elliott and Woodward (1990) emphasized "There is nothing wrong with using, relying on, or even depending on textbooks if they are of as high quality as many assume them to be" (p. 182). Former Secretary of Education Terrel Bell noted in 1984 that up to 95 percent of classroom instruction is based on textbooks and related materials (Carus, 1986). Assuming that Bell's claim is true, in the interest of accountability, instructional practices relying heavily on textbooks should be reviewed, including music. For the purposes of this study the terms basal music books or music series books or elementary series books refer to elementary general music textbooks for grades K-6. The terms "textbook bound" and "textbook driven" are understood to mean teachers who teach from the book exclusively, presenting material in the order in which it is introduced by the author.

REVIEW OF LITERATURE

Studies to determine series music books' effectiveness have thus far included comparative studies focussed on specific skills such as pitch matching with texts versus Orff approach (Muse, 1994), rhythmic and melodic skill development with texts versus Gordon's approach (Byrd, 1989), and general musical achievement of students with the Four Musical Aptitude Test instructional system versus texts (Appell, 1991).

Content analysis studies include scrutiny of grades one, three and five in music series published by Silver Burdett Company and by the American Book Company during the period circa 1945 to 1975 which revealed an increase in conceptual development in other areas through singing in texts from 1955 to 1975 (Kavanaugh, (1982). Other content analysis includes by Michael

Clementz (1990) found that improvisation, creativity, independent learning and commitment were rarely addressed in series texts. Additionally, two studies (Roberts, 1963; Smiley 1955) and E.M. analyzed the vocabulary, symbols and rhythm patterns used in songs from music books and noted the need for improvement and clarity in those areas. Examining only the 1988 edition of Silver Burdett and Ginn *World of Music,* Wanda May (1993) suggested that in an attempt to be "all things to everyone" the 1988 edition in general failed to provide a coherent vision of music education and guide for musical understanding.

Cultural bias has also been targeted by music researchers. Studies noted that while elementary music texts contained some examples of African-American and American Indian music, they lacked background information to aid the music teacher in accurate presentation of the culture, illustrations were limited and authenticity was questionable (Ellis, 1990; Curry, 1982; Moore, 1977; James 1976).

Several music education researchers have addressed the recent technological advances in the area of elementary music programs to determine the applicability of computer teaching in the elementary music classroom. Studies describing students achievement and knowledge base in rhythm, melody, texture and tonality with the aid of computer instruction have been favorable (Venn, 1990; Weintraub, 1991;Forest, 1995; Dahlin, 1995; Peters, 1992; Whiston, 1986). Caution is advised, however, regarding computer assisted instruction because technology "could cause a decided loss of important skills and dispositions on the part of teachers" according to Apple (1986, p. 163). Ironically, the "de-skilling" of teachers is a threat with classroom texts as well as computer software Apple stressed (1986).

In summary, it would appear from a review of the literature that both advantages and disadvantages of textbook-centered instruction are likely. Advantages for using texts include availability, reduced planning time, valuable resources especially for new, inexperienced music teachers, continuity across district curricula, and more accessible listening examples. Problems when adopting texts might include lack of ethnic and cultural authenticity, discrepancies between curricular criteria and series content, and less flexibility and creative freedom for teachers.

How much do elementary general music teachers rely on series books and how would those teachers and their students be affected by textbook elimination? Their impressions, observations, and insights on the use and effectiveness of music textbooks should be considered prior to removing music texts. Additionally, it is important to consider what alternatives would be available to music teachers in the absence of textbooks as well as the from the teachers on these issues could influence future decisions regarding the retention or elimination of the music series books.

In pursuit of answers to those questions, the following questions were addressed in a survey of elementary general music teachers of Missouri:

1. What methodologies or resources (e.g. Orff, Kodaly, series books, etc.) do teachers rely on most in structuring classroom lessons?
2. What percentage of instructional material is taken from basal series texts?
3. What grades of texts, if any, are considered to be stronger resources than others?
4. What resource materials provided by the publishers of series books do most music teachers use in their classroom?
5. Do teachers feel that series books provide various activities in their content?
6. What do teachers like most about series books?
7. What do teachers like least about series books?
8. Do teachers feel that some musical content is more easily taught using textbooks and if so, which ones?
9. Do teachers feel that students learn more about all aspects of music using series books?
10. Do teachers feel that students' attitudes regarding music would be affected by the removal of texts?
11. Do teachers feel that off-task behavior would increase if books were removed?
12. What other resources would teachers use if basal series books were not available?
13. Do teachers feel that series books meet the district music curriculum guidelines?

A random sample of Missouri elementary music teachers was used for this study. Since only Missouri music teachers are included in the survey, it is possible that this information may not reflect the opinions of elementary music teachers from other regions of the United States. However, the state teacher population would serve as a representative group for an initial study in this area.

This researcher does not attempt to assess the importance or efficacy of textbooks by evaluating the skills and content learned with the help of textbooks. The researcher will summarize only teachers' opinions of the importance of textbooks in their own music classrooms.

It is not suggested that this information could be generalized to all disciplines since music and music textbooks are unique in the presentation of song materials and various music skills and conceptual content.

METHODOLOGY

Subjects

To examine the research questions the researcher developed methodology which included a survey of elementary general music teachers in Missouri. Using a random number chart a random sample (*n*=289) of the total population (*N*=1,059) of elementary general music teachers in the state of Missouri, was selected to receive the survey previously developed for the pilot study (McClellan, 1994).

Procedure

A thirty-three question survey was mailed to the teacher sample, consisting of 289 elementary music teachers, during the 1995-96 school year. Teachers were asked specifically which texts they used, what grades used texts, and which particular grade levels of the text they preferred. The survey asked what percentage of total teaching time was text oriented, and teachers' opinions as to the effectiveness of the text in teaching specific music content.

RESULTS

One hundred twelve teachers responded to the survey. Of that number, one hundred one indicated they currently used series books and will be referred to as Text Group. Eleven of the one hundred twelve respondents reported no reliance on series books and will be referred to as Non-Text Group (n=11).

Responses indicated basal series were the most popular resource among 78% (n=79) of the sample population while Orff materials were the second most popular resource (36%).

Forty seven percent (see Figure 1) indicated they relied upon series books for about 26-50% of their teaching materials including music activities, lesson

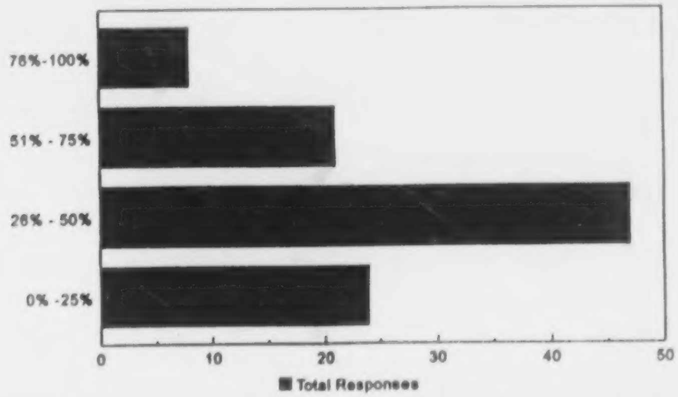

Figure 1. The percentage of your overall teaching material taken from music series book

plans, multicultural resources, and integrated curriculum ideas. Regarding the effectiveness of particular grades of series books, the third grade books received the most favorable ratings while the sixth grade books were least favorable (See Figure 2).

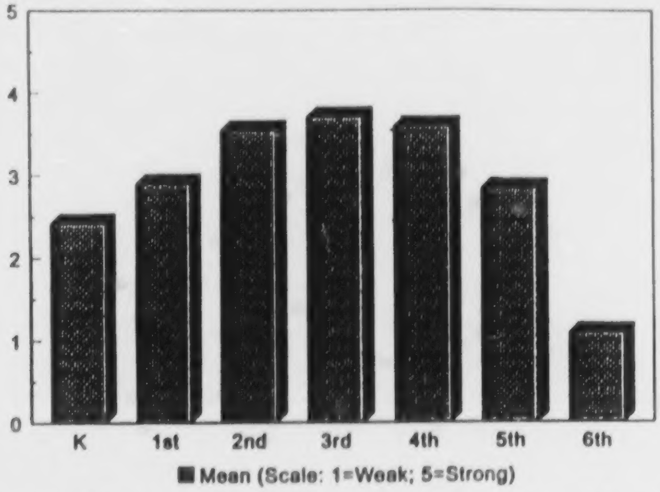

Figure 2. Teachers' opinion of series effectiveness for each grade level

Research question number four sought to determine what resources teachers purchase to use in their classrooms revealing that 93% select the teachers' manual, recordings and copies of the students' book.

When questioned concerning the percentage of instructional time spent on various musical activities the average time spent on singing surpassed other activities with a mean of 39% (see Figure 3).

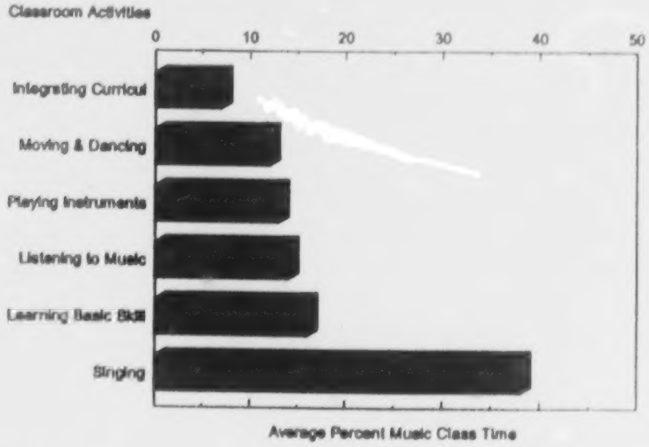

Figure 3. Average percentage of music class time committed to various instructional activities

Acknowledging that texts provide a variety of activities, teachers identified specific components they liked or disliked about series books by grade. In all grades except 6th, song selection was chosen most frequently. Listening examples, movement activities and lessons plans were also frequently cited. Table 1 represents the percentage of teachers who selected the various categories. Ironically, song selection again ranked highest as specific component teachers disliked especially in sixth grade books.

Table 1

Frequency distribution of preferred text resources identified by grade.

Grade	Listening Examples	Song Selection	Multicultural Resources	Movement Activities	Instrument Activities
K	20	26	1	12	1
1st	19	30	1	22	2
2nd	11	43	6	7	1
3rd	11	42	3	6	0
4th	15	31	7	2	6
5th	23	26	7	0	5
6th	12	9	2	0	2

Grade	Lesson Plans	Creative Activies	Thematic Units	Other
K	8	6	1	1
1st	8	2	1	1
2nd	8	2	6	2
3rd	17	3	6	2
4th	18	5	4	1
5th	12	7	7	2
6th	5	2	4	0

Of the teachers in the Text Group (*n*=101), 88% said some content (specifically music literacy) are more easily taught with the help of texts. Conversely, when asked if some music content was more easily taught without series books, rhythm, movement and creativity were cited. Predictably, 70% of the Non-Text Group teachers believed no music content is more easily taught with textbooks.

Student learning is enhanced with texts according to 65% of the Text Group while 70% of the Non-Text Group disagreed. Only sixth graders are believed to dislike their texts and teachers were generally unsure whether student attitude toward music would be affected by the removal of text. Nearly half of both groups did not relate off-task behavior to texts while 42% felt such behavior would increase with the removal of texts. Many teachers (93%) agreed that curriculum guidelines for their schools were at least partially met by the series book content.

If series books were eliminated 81% of teachers responding would use personal resource files and would increase their use of films and videos. Many (50%) surveyed indicated a desire to use computers if they were made available.

CONCLUSIONS AND RECOMMENDATIONS

The results of the project lead the researcher to the following conclusions:

First, a majority of elementary general music teachers are currently using series books and generally are pleased with content and effectiveness. Teachers generally use the teachers' manual, the recordings and the students' copy in the music classes.

Second, teachers generally feel that series books facilitate a comprehensive music curriculum and provide adequate musical learning activities although more problem solving and critical thinking tasks should be included. The lack of problem solving skills may be corrected in future editions with the increased awareness resulting from implementation of the National Standards.

Third, teachers are concerned that planning time would increase without the series books and that alternative resources would be less accessible. While music teachers struggle with very rigorous schedules with little or no designated planning time, some may argue that textbooks provide excessive strategies, structure and procedures. The very detailed lesson plans which accompany texts have been the subject of a controversy referred to as the "de-skilling" of teachers. Some suggest teachers rely too heavily upon teachers' manual lesson plans with little regard for the specific needs of each class and student. Regarding access to other resources, technology funding could alleviate the present shortage of alternative resources. Technology purchases would permit more individualized instruction through the use of computers, software and CD ROMs.

Fourth, some teachers feel that students would like music less if textbooks were removed, although four teachers thought the elimination of textbooks would have a positive effect. Students' opinions should be investigated by polling students regarding their textbook preferences.

Finally, teachers are unsure about the text elimination impact on students' skill acquisition. Skill acquisition must be measured and documented testing students' skills with and without regular textbook exposure to determine the effectiveness of texts. Such an experimental study could validate or refute teachers' opinions documented in this study.

Several teachers included un-solicited written comments suggesting that they should be consulted before textbooks are eliminated. Comments indicated an intense interest in the future of textbooks. Respondents questioned the ability of legislators to determine what resources should be used by the classroom music teacher. This research could enlighten elected representatives regarding their constituents' opinions.

The Non-Text Group constituted a small number (10%) of respondents and how representative such a sample is, could certainly be questioned. Further study of teachers currently not using series books could reveal important information regarding alternative materials used in the absence of series texts.

Additional music education research in the area of alternative approaches, especially in the realm of technology is suggested. This research may be beneficial in the development of computer versions of future textbooks. To guarantee continued quality and acceptance, ongoing scrutiny and documentation of music texts content and effectiveness necessitates further research.

When the issue is addressed to officially eliminate music texts or texts in other disciplines, hopefully school administrators and elected legislative representatives may benefit from information provided by research studies such as this.

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Music Appreciation "101": University Students' Expectations and Insights

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Music appreciation classes have been the focus of many studies. However, students' expectations and satisfaction levels have not been investigated widely. In this study, a survey was distributed on the first and last day of class to students enrolled in a college-level music appreciation course. Initially, 24% of the students sought the ability to aurally label various types of music, 15% hoped to be able to identify great masterworks, 13% wanted to know the history of music and 11% wanted to develop an appreciation for classical music. Enthusiasm for listening to music dropped slightly though not significantly during the course. By the end of the term 67% stated that they listened to music in a different way either by analyzing the elements more or listening more to classical radio stations. It appeared that most students were satisfied with course content and the skills/knowledge they were asked to develop.

Though music scholars may disagree regarding the identity of the first true music appreciation pioneer there can be little doubt that the music appreciation movement, which reached its apex in the second and third decade of the Twentieth Century, provided the foundation for both the materials and objectives found in more modern music appreciation classes taught today. Keene (1982) begins his discussion of the music appreciation movement in American schools by describing the efforts of John Knowles Paine in the 1860's and Thomas Surette in the 1880's. Mark and Gary (1992) open their documentation of the music appreciation movement by immediately citing, arguably, its most famous representative—Frances Clark.

Ms. Clark tried to instill music appreciation in her students at Ottumwa, Iowa and later in Milwaukee, Wisconsin by going beyond the development of performance skills to focus on an appreciation of the art form itself. She initiated what became known as her "10 minute talks." In these talks she would begin the study of any piece to be performed by taking a substantive amount of time to inform students of the history relating to the specific composer and piece being studied. She expanded her efforts in the area of music appreciation by pioneering the use of the Victor Talking Machine in her classes so that students could be exposed to recordings of some of the best pieces performed by the best musicians of the day. In 1923, Ms. Clark helped develop a publication for the Victor Talking Machine Company entitled *Music Appreciation with the Victrola for Children*, which included coordinated written materials and recordings for phonograph.

Many music educators in the music appreciation movement such as Will Earhart were uncomfortable with the term "music appreciation" but it remained in the lexicon primarily, according to Keene, "for want of a better choice" (p.

227). A plethora of music appreciation texts preceded Clark's victrola series and were published in the period from 1880 to 1910 by such noted authors as Mathews (*How to Understand Music*, 1885), Krehbiel (*How to Listen to Music*, 1897), and Surette and Mason (*The Appreciation of Music*, 1907). These series as well as the 1923 publication by Clark emphasized musicianship, listening skills, and music history, while serving as guides to the most beneficial music literature for study and musical growth.

Other important components of the early music appreciation movement included Walter Damrosch's radio programs in the 1920's which were broadcast to schools throughout the United States and the music memory contests which also were popularized in the 1920's. Damrosch's lectures and performances with the New York Philharmonic introduced thousands of students to symphonic literature which these children had not previously experienced. The memory contests required students to identify pieces by name and cite the composer. Later the format was extended to include questions on form, prominent instruments, and so forth.

Though the pinnacle of the public school music appreciation movement occurred between 1880 and 1930 before being displaced by instrumental music programs featuring contests and choral programs emphasizing a "new" genre known as the a cappella choir, the music appreciation movement has remained alive. Music appreciation texts continued to be published after 1930 and have included notable examples by authors such as Bacharach, (1934), Bernstein (1946), Barlow (1953), Machlis (1955), Wilson (1966), Hoffer (1967), Politoske (1974), Bamberger and Brofsky (1979) and Kamien (1984). Many of these texts have appeared in multiple editions spanning several decades.

Certainly, the goals of those early music appreciation texts are evidenced in more recent publications and, importantly, in the landmark Music Educators National Conference curriculum guidelines found in *The School Music Program: A New Vision* (MENC Press, 1994). In some ways the standards reflect the philosophy of Frances Clark. They underscore the importance of students reading and performing music (see standards 1, 2 and 5) while simultaneously encouraging teachers to help students develop a more in depth understanding or "appreciation" of music through study of its history and relationship to other arts and "core" disciplines (see standards 8 and 9).

Many of today's K-12 music programs nationwide attempt to foster music appreciation through in-depth elementary general music study followed by advanced secondary performance opportunities. Others accomplish this end through more traditional secondary performance programs augmented with music appreciation courses. However, many K-12 programs do not offer such breadth of curriculum.

Certainly, music appreciation courses are more ubiquitous at the college/university level. Many graduates of K-12 programs and particularly secondary music programs, which focused primarily or exclusively on performance and not upon the broader comprehensive musicianship espoused by Clark and others in the music appreciation movement, may have missed an important component in their overall music education . For these students a college music appreciation course may be the first (or in many cases the last) opportunity for students to be exposed to a larger concept of "music."

Interestingly, many of the college music appreciation courses traditionally feature Western art music as a focus rather than the music which research articles (e.g., Baumann [1960], Birch [1962], Boyle, Hosterman, & Ramsey [1981], Gregory [1994]) seem to indicate a majority of college students consume. It is possible that modern courses focusing on the missing element of music appreciation emphasized by Clark may also miss the mark by not touching students where they are in the "real world". For many students this course is their only formal post secondary music education and perhaps their last opportunity to develop a broad-based appreciation of music. Primarily for this reason, but also because the course could play a role in developing the next generation of music consumers it must be an effective, comprehensive, aesthetic, educational experience. But do such courses, in fact, create a heightened sense of music appreciation in students and accomplish the goals outlined in the 1994 MENC standards and the materials published during the music appreciation movement?

If an effective college music appreciation course is to be implemented it would appear crucial to address certain consumer issues. What are students' expectations for such a course? Does it serve their needs? Does it make them more interested in music? Do they feel they benefit from the course? Does it change their professed enjoyment level of music? If results are positive the course may be accomplishing what it was designed to do; if not, it may need to be restructured so that one "final" attempt at music education and music appreciation is as effective as possible.

Some of the questions previously raised have been addressed in empirical research articles. For example, LeBlanc (1982) has presented a model which suggests a relationship between repeated listening experiences, music instruction, music training and students' music preferences. Elements of this model have been tested empirically and confirmed by researchers such as Getz (1966), Bradley (1971), Wapnick (1976) and Hargreaves (1984) who report higher levels of enthusiasm among subjects for pieces they have heard repeatedly. However, it is important to note that Meeker (1971), Smith (1982) and Shehan (1984) did not discover such findings among their subjects.

Another part of LeBlanc's model—music instruction and preference—has also served as the focus for many studies. Keston (1954) reported that discussion and commentary increased subjects' enjoyment of music. Hartshorn

(1958) found that guided listening tasks served as a catalyst for subjects' enjoyment of presented music examples. Bradley (1972) attempted to discover which teaching techniques are most effective for altering preference and concluded that a carefully sequenced unit based on analytical observations regarding the music could increase affect for the pieces studied. However, Halpern (1992) suggests that historical descriptions about the composer and the historical settings surrounding the composition are the best type of information for increasing preference ratings. Furthermore, studies by Price (1988) and Price and Swanson (1990) with college level music appreciation students indicate that a course featuring information about music's formal tradition (i.e., "classical music") will cause a restructuring of the students' most favored composers. After such a course, students are more likely to list classical composers on their "Top 10" list.

Zalanowski in two different studies (1986 and 1990) has investigated how assigned cognitive tasks affected students' appreciation for music they were hearing. In the first study, Zalanowski found that while there was no one way of increasing music appreciation for all people for all music, imagery instruction did seem to produce higher levels of enjoyment. Stories about program music helped people experience that music in a positive way but, in contrast to Hartshorn's results, analysis of the elements of abstract music did not lead to higher appreciation scores. In the second study, Zalanowski reported that right brain people indicated higher appreciation scores when they were asked to draw pictures representing the presented music while left brain subjects developed higher appreciation levels when asked to write about the piece.

The relationship between a third portion of LeBlanc's model--music training--and preference has been reported by Birch (1962) and Yarbrough and Price (1987). Both studies found that subjects with increased levels of training had a wider diversity of music in their personal collections with music of a formal tradition represented at higher levels for those with more music training.

Though previous studies using college level music appreciation students as subjects have indicated that selected structures can affect students' preference ratings for pieces and styles of music, no literature was found which asked the students what they were seeking in such a class and what class structure and content they would most like to encounter. In order to best address these questions, the researcher felt a critical need for input from students in such a course. Therefore the present study was initiated.

To focus the direction of the present study the following research questions were developed:

1. What are the demographics for students enrolled in a college level music appreciation course? (i.e., Who takes the course?, What are the levels

of music performance activity past and present for the students?, What age and gender descriptions summarize the student population? What genres of music do they embrace when listening?)

2. What are their motivations for taking the course? (i.e., What do they expect from the course and how are these expectations fulfilled or ignored?)
3. What positive outcomes occur as a result of the course? (i.e., Do students taking the course indicate that they enjoy listening to music more after 15 weeks of music education? Do they think that they listen to music in a different way as a result of the course? Do they learn things in the course which they consider to be important? Which composers and pieces are well received?)
4. How are students frustrated by a traditional music appreciation course?

Definition of Terms

In the present study the term *formal music experiences* refers to activities where music events are structured by an outside individual typically with extensive music training. Examples would include high school band, a community choir, a church music organization, private lessons with an applied teacher, and so forth. These types of activities are in contrast to "informal," self-directed music experiences such as experimenting with synthesizers, listening to the radio, forming a "garage, rock band" and so forth. Formal music experiences are not limited or equated with the study of classical music but can include music from any genre.

Delimitations

The present study was limited to students in a music appreciation class at the University of Missouri-Kansas City during the Fall, 1996 semester. Results may not be applicable for courses at other universities featuring contrasting instructors, students, degree requirements, or course content.

METHODS AND PROCEDURES

During the Summer, 1996 semester at the University of Missouri-Kansas City a pilot survey, developed to gather information addressing the research questions included in the present study, was implemented. Results of the pilot project indicated that the survey (available upon request from the author) could be completed in less than five minutes and did indeed evoke the type of responses the researcher sought. Therefore, the survey was distributed to 81 students in Conservatory 120—Music Appreciation during the first day of the Fall, 1996 semester. Because the author's line of research dealt with students' preconceptions about what the class might be as well as how the class functioned for the students, the survey was given at the beginning of the first class period before any syllabi were distributed or lectures and discussions were presented. Students completed the "pre-survey" in approximately five minutes and returned the forms to the instructor of the course.

During the next 15 weeks students attended the three credit hour course from 8:00 a.m. to 8:50 a.m. on Mondays, Wednesdays, and Fridays. The course was not taught by the researcher but rather was taught by an experienced college professor who had served as the instructor for the course since 1990. The required text for the course was the seventh edition of *The Enjoyment of Music* by Machlis (1995). The class occurred in a large university recital hall with a seating capacity of approximately 500 seats. Students used the first few rows of the hall and were assigned seats for attendance purposes. The instructor taught from the stage and used a CD and cassette player interfaced with an audio speaker system designed for the hall. Student activities were limited to listening to lectures, live performances by Conservatory faculty and students, recorded performances, as well as taking written tests and listening identification tests.

On the first day of the last week of the course, the researcher provided students with the "post-survey" to solicit students' views on the effectiveness of the course and how it had fulfilled their expectations and changed how they dealt with music. Students were given sufficient time to complete the post-survey with most again requiring less than five minutes to finish the task. Because of normal attrition and absences the post-survey was completed by a smaller number (*n*=67) than those filling out the pre-survey. Only the final exam review and the test itself occurred after the second survey.

RESULTS

As previously stated 81 students returned the pre-survey and 67 students returned the final questionnaire. Not all students answered all questions so the total *N* varies for each analysis.

The first question (what is the profile of a student taking CONS 120--Music Appreciation at UMKC) was addressed on several levels. Results of the survey indicated the following:

1. Music Appreciation students represent many areas of UMKC with the largest percentage being students who have not declared a specific major. The top five major areas included respectively Biology (9%), Medicine (9%), Psychology (9%), Dentistry (7%) and Education (7%).
2. Two-thirds of the students (67%) were not currently active in formal music experiences. However, 17% of those in the class did state an informal involvement with music such as playing with a synthesizer

and computer on their own, occasionally singing church solos, karaoke singing, periodically helping with high school instrumental sectional rehearsals, and so forth.

3. Though the current level of music activities was somewhat low, levels of past "formal" experiences with music were much higher. Nearly half of the students had been involved with private music lessons at some point and had played in a high school instrumental ensemble. Results from the present study were similar to those reported by Bowles (1991) in that piano was found to be a very popular instrument for private study. Over one quarter of the students had taken piano lessons during their lifetime. Only 16% of the students in CONS 120 indicated no previous formal music experience.
4. Over four fifths of the students were between 18-22 with the largest portion of the remainder falling between 23-30. Interestingly, the class was divided equally (50% each) between males and females.
5. To determine the musical listening activities of the students as of the first day of class, students were asked to describe their favorite groups, musicians, or ensembles, their favorite type(s) of music, and their favorite pieces. An open ended response format was used and no categories were provided. Many classical composers such as Mozart, Beethoven, Vivaldi, and Bach were cited as favorite musicians on the first day with Mozart receiving 5 votes. Multiple citations were made by the students for the following rock musicians/ensembles Pink Floyd, Eric Clapton, the Beatles and The Doors with Pink Floyd taking the top spot with 3 votes. Country singers included Garth Brooks and George Straight with 3 votes. Regarding their favorite type of music, 28% said rock, 26% said classical, 20% said jazz and 18% said country. Interestingly, 6% indicated they liked any type of music except country. With regard to favorite pieces, only 3 were cited more than once. *Lean on Me* (Bill Withers) received two votes as did Pachelbel's *Canon in D* and Beethoven's *Fur Elise*.

The second research question was intended to determine why students take the course. A closed, unordered response format allowed the students to choose between several responses ranging from "personal choice" to "required for the degree." Results indicated that 54% chose the course to satisfy humanities requirements for the degree. An additional 15% chose it as a free elective meaning that any course from any school could have sufficed for the degree requirement (i.e., the elective hour did not have to be a humanities course). Only 6% chose to take the course for their own edification (meaning the course would not be used to satisfy degree requirements in any way). When the students who elected to take the course instead of other humanities or university electives were asked why they decided to take this particular course, 32%

indicated their lovefor music, 22% felt the course sounded interesting, 11% said that they thought it would be an easy course and 9% said they wanted to learn more about music.

The third research question focused on what these students wanted to learn in a course called "Music appreciation", what they felt they would be asked to learn, and, in the end, what information or skills they valued from the course. The first point was addressed using an open ended question which simply asked what they would like to learn in the course. Because of the open ended format, responses varied widely. However, a review of the student input indicated that responses seemed to fall into four broad categories. Nearly a quarter of the students (24%) said that their first wish would be to develop the aural ability to hear various types of music and be able to identify the style or period in which the piece was written. Approximately 15% of the students described the concept of a "core repertoire" which they felt should be recognized by educated people. These students wanted to be able to identify such pieces by name and composer. Nearly as many (13%) felt that they wanted to develop some type of gestalt of music—how did it originate and evolve over time and come to influence the music of today. Finally, 9% of the respondents stated that they knew very little about "classical" music, did not listen to it much or at all at that point in time, and wanted to learn how to appreciate it . The remainder of the responses diverged widely and included interesting issues such as how music functions in 20th Century society, how music helps an individual feel satisfied in life and how one defines a "great musician or composer." Interestingly, only one student stated that the goal for the course should be to help students better understand and "get more out of" the specific genre of music to which they already listen.

When these same students were asked what they thought they would be *required* to learn (as opposed to what they wanted to learn) their hierarchy changed somewhat though many of the same issues were raised. Thirty per cent felt that the primary task in the course would be to identify composers or names of pieces presented aurally. Nearly as many (29%) felt that the task would be to recognize the style or time period of pieces presented aurally. One fifth of the students thought that the focus of the course would be to learn and reproduce written information regarding the history of music (dates, facts about pieces, etc.) and another 11% described perhaps a specific subset of this category—facts about composers and musicians.

At the end of the semester, students were asked to describe how the course compared to expectations. Several areas received attention. The course was perceived as adhering to expectations in that it (a) emphasized the "great" composers, (b) provided many opportunities for listening to music, (c) focused on classical music and (d) addressed several different time periods. When students were asked how the course differed from expectations, two responses occurred frequently—the course was more challenging than many expected (i.e., there was a "depth of curriculum" that had not been anticipated which required careful note taking and studying) and the course was more fun/enjoyable than many had anticipated.

The fourth research question related to changes in students' interactions with music (positive or negative) as a function of completing CONS 120. On the pre-survey, students were asked to indicate how much they enjoyed listening to music. A 10 point bi-polar scale was included with 10 representing the idea that listening is "fantastic" and 1 meaning that the students did not like listening "at all". Students were asked to circle a number from 1-10 which represented their enthusiasm for music listening. Eighty students on the pre-survey produced useable data. The mean of these responses was 9.32 with a standard deviation of 1.10. When this question was repeated on the posttest the mean had fallen to 8.95 and the SD had grown to 1.69. Though the differences were not significant ($t[140]=1.59$, $p = .12$) a discernible drop in scores was evident. Further, when only the matched scores of all students who voluntarily identified themselves by signing their names on both the pre and post survey were used a significant drop was found ($t[18]=2.19$, $p=.04$) with the mean falling from 9.68 to 9.26 on the pre and post surveys. Possible causes for these reduced scores are discussed further in the final section of this paper.

Interestingly, two-thirds (66%) of the students completing the post-survey stated that they listened to music differently after taking the course. When asked to elaborate students shared that they analyzed pieces more, listening for form, structural boundaries, style characteristics, beat, rhythm, tempo, and instrumentation. Another group of students said that they had changed in that they were more open to classical music and listened to it more as a result of the course. Some even went so far as to say that they had changed the station buttons on their car radios!

When asked about the most interesting thing they learned, students' responded by indicating many of the concepts they had cited on their pre-survey "wish list." Nearly one-fifth of the group (19%) was pleased to know more about all aspects of the composers' lives and seemed to be particularly fascinated with the number of classical composers who "went crazy". Another popular response (16%) addressed the students' ability to recognize different types and styles of music. Nine percent felt very good about learning more, in general, regarding the history of music.

Perhaps appropriately and predictably the "best thing" or rather the class experience enjoyed most by the students was the opportunity to listen to music. Over one-fourth of the students (26%) listed this as the best part of the course. In spite of the large class and intimidating lecture hall the instructor for this course made quite an impression on the students with 21% stating that the instructor's knowledge and enthusiasm was the most enjoyable aspect of the course. A smaller subset (10%) enjoyed the fact that they now felt like they knew a great deal about classical music composers. When asked which composers they had come to appreciate most in the course, Beethoven and Mozart were the clear winners. This corresponds closely to the results reported by Price in 1988 where Beethoven finished first and Mozart third. The favorite piece during the semester for the present students was Berlioz's Symphonie Fantastique. Interestingly, over half of the students (54%) cited a composer other than the person who wrote their "most-liked piece" as their favorite composer (i.e., they made separate judgements regarding a body of works indicating a fine composer and a single piece which caught their fancy).

When queried about frustrations regarding the class, responses seemed to indicate specific idiosyncrasies of the UMKC course rather than broad issues which may be incorporated by others considering teaching music appreciation. However, the results are included here in case they provide information which could be useful. First, students repeatedly stated that they were not pleased with the 8:00 a.m., Monday, Wednesday, Friday scheduling. This also may have led to many frustrations regarding a stringent attendance and punctuality requirement included in the grading scheme. As one might anticipate in any such class there were a few students who felt their personal favorite (e.g., Miles Davis, Franz Liszt, Charlie Parker, etc.) was shortchanged and expressed a desire for more pieces/time devoted to that composer or performer. The number one response to the question seeking students' frustrations regarding the class was "none" This would seem to indicate that most students, with a variety of backgrounds, from a diversity of degree programs were quite pleased with the course's goals, content and implementation.

DISCUSSION

Course content can be decided by at least three parties—the instructor, the students, or an "outside" party such as a principal, school board, parent organization, state committee, or federal panel. While logical justifications can be made for why each of these individuals or groups should be the one deciding course content, it would seem reasonable that student wishes regarding content of an elective, university course be considered when determining the goals, materials, and format for the class.

In the completed surveys used for the present study, students indicated that, primarily, they wanted to develop the ability to (a) identify the style/time period of a piece, (b) recall ancillary information regarding that given type/period of music and (c) talk about some characteristics of the style. For example, they might listen to a piece and respond "That's a classical piece, probably Mozart. The classical period in music history was approximately around 1800 and one of the ways you can tell this is a classical piece is because of the clear phrase structure and cadences." The fact that this was indicated on pre-surveys as a desired emphasis area and on post-surveys as a valued skill developed in class indicates that this course is meeting the needs of a large percentage of students.

Many students on the pre-survey also indicated that they felt there was a core repertoire which they wished to know. Interestingly, *Missouri's Framework for Curriculum Development in the Fine Arts* (1996) lists a similar type of knowledge. Under the heading "What all K-12 student should know" the specific goal "know some works and artists that are representative of classical and popular styles [e.g., Handel's Messiah]" (p. 27) is listed. At a time in educational history when some are challenging the concept of core literature, it is interesting to see that idea espoused by both individuals constructing curriculum frameworks *and* by students in an introductory course. From the survey results it, again, appeared that students felt the course was fulfilling student wishes regarding content, particularly for classical music.

At first glance the drop in mean scores relating to student enjoyment while listening to music may seem disturbing. Do people really like listening to music less after they get to know more about it? Studies by Madsen, Byrnes, Capperella-Sheldon, and Brittin (1993) and Madsen and Fredrickson (1993) present examples where musicians' responses were lower than non-musicians' responses to music excerpts on the scales used in the studies. (Madsen et. al., were testing for aesthetic response to an excerpt from La Boheme and Madsen and Fredrickson were investigating perception of tension in a Haydn symphony).

Perhaps such results in these studies and specifically in the present one can be attributed to any or all of the following explanations:

1. As students learn more about the great works of all time (regardless of style [e.g., classical, jazz, folk), their every day experiences with a plethora of pieces from that style, representing many levels of quality, may take on new levels of highs and particularly lows and average a lower composite than when they were, in their ignorance, blissfully thinking that every piece was wonderful. Though the complexity of LeBlanc's model (1982) would imply that preferences for styles of music probably can not be easily or permanently shifted as a result of a short term experience such as an appreciation course, it is possible that such courses reveal to the students who are listening more actively, that all of the pieces they normally hear are not "fantastic" and consequently not capable of producing a paramount listening experience.
2. As students learn about things to listen for in music, perhaps they work harder by trying to identify meter, form, instrumentation, and so forth. This additional effort may make the listening experience seem less

enjoyable than when they passively experienced the gestalt of a piece by letting it "wash over them." Such a phenomenon would seem to invalidate the premise put forth by Reimer (1989) that increased perceptual levels always increase aesthetic experiences (p. 107) but perhaps there is a difference between perception (recognizing the meter) and the aesthetic perception (recognizing how a particular meter contributes to the expressive nature of a piece) discussed by Reimer.

3. Another explanation for the drop in scores may be related to the fact that students were required to listen to a great deal of music during the 15 week semester. Daily classroom listening sessions and homework assignments where they were required to memorize pieces to the extent that they could identify them on tests may have created an environment where listening became slightly punishing or at least less rewarding for some. Behavioral theory suggests that when something which is largely or totally due to intrinsic reinforcement ("I love to listen to music and do all the time") becomes a part of extrinsic reinforcement ("If I listen to these pieces and can identify them I will get an A in class") motivation is reduced as the extrinsic reinforcer is withdrawn. However, written responses on the post-survey, where 26% of the students said that listening was the best part of the class, indicated that at least one quarter of the class did not perceive the listening experiences as punishing in any way.
4. Because the pre-survey data approximated a ceiling effect (62% circled a 10), there was only one possibility for change and that was for the scores to go down. Those who increased in their enjoyment of listening to music could not reflect that change on the 10 point scale. Therefore, the only students who could have an effect on the data were those who for whatever reason circled a lower number on the post-survey. This may imply the need for a different scale on the pre-survey, though, the enthusiasm shown by the students on day 1 of the course suggests that students might create a ceiling effect regardless of whether the researcher uses a 100 point scale, a purely bi-polar semantic differential scale, or some other type of measurement.
5. Finally, it is possible that after spending 15 weeks hearing the greatest pieces of all time, rather than becoming more active as listeners as suggested in points one and two of this discussion, students became somewhat "numb" to the idea of greatness in music and developed a construct that no matter what is being played, there are probably better pieces out there. This passive approach may have created the slightly more negative attitudes toward listening which were evidenced in the post-survey data.

Farnsworth (1969) reported that Stanford University students from the1930's, 40's, 50's, and 60's gave Beethoven their highest eminence rating of all the classical composers. Price (1988) reported the same phenomenon. Interestingly, in the 1990's, UMKC students most often listed Beethoven as their favorite composer. UMKC students' second choice, Mozart, appeared alternately as the third or fourth choice during the four decades of the Stanford study. While such data can not "objectively" demonstrate that Beethoven is the most important composer of all time, it certainly does demonstrate the staying power of his music throughout this century. It also speaks to the accessibility of his work for listeners with varying backgrounds and experience with music. Those wishing to introduce classical music to students who have had little exposure to it may be well served by starting with the music of Beethoven.

The present study sought to investigate students' expectations and insights for a 15 week music appreciation course. It did not attempt to document how a college level music appreciation course alters post-course behaviors of students. Do they listen to music more? Do they enjoy music more? Do they attend concerts more frequently? Such research might help us understand the lasting effects of an introductory music appreciation course and judge its value within the scope of each student's lifelong music education.

Obviously, some data from the present study are particular to this specific setting. For example, those offering a music appreciation class at an hour other than 8:00 in the morning probably will not observe the same student reactions discussed in this paper. Likewise, it is quite possible that a different group of favorite artists will be listed on the first day of class by students in other parts of the country. However, the fact that several outcomes from this study matched previous or ensuing research (e.g., Bowles, [1991], Price, [1988] and Pembrook [1997]) could indicate that college level music appreciation courses attract a group of students who reflect similar backgrounds and reactions to classical music literature. If this assumption is true, then it would appear likely that students in other music appreciation classes may experience some important changes in how they process music just as this sample reported. Regardless of the validity of such an assumption, based on the present data it would appear that this particular introductory music appreciation course is fulfilling the desires of students enrolled in the course and, hopefully, helping them to achieve the goals set forth by pioneers and modern proponents of music appreciation.

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The Middle School Honor Choir: Student and Teacher Perceptions

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The purpose of this study was to discover if participating middle school honor choir members enjoyed their experience and if the experience affected their decision about high school choir choices. In addition, this study assessed the students' perceptions of the value of practice tapes. Of further interest was whether or not the foreign language selection was a pleasant experience for the ensemble members. Data were collected from a select 8th grade honor choir (N=73). All members of the ensemble completed the survey. Members' teachers were surveyed concerning their perceptions of the purpose of the honor choir, audition procedures, time spent in rehearsals, and whether or not practice tapes provided by the guest conductor were effective in students' learning the music. Results indicated that 92% of the students reported they were planning on participating in a high school choral program and 63% of those students indicated that the honor choir experience affected their decision. Seventy-three percent expressed a willingness to perform a song in another language. Students thought the best part of the experience was musical rather than social. All respondents reported they would like to participate in an honor choir again. Students were asked how much time they rehearsed with their practice tape and to what extent the tape was helpful. Responses were collapsed into two categories: students using the tape two or more hours (38%), and students using less than two hours (62%). There was a significant difference in group responses. From the group practicing two or more hours, 61% felt that the tapes were helpful. Only 38% of the second group felt that the tapes were helpful.

> In many locales, groups of music teachers are exploring ways to improve select ensemble festivals in order to make them more meaningful for the students for whom they are intended. One group that is often neglected in the festival planning and evaluation procedure, however, is the group most directly affected by our actions-the students (Robinson, 1995, p. 16).

Honor Choir Festivals are utilized by music educators to provide unique opportunities for their outstanding students partly in the hope that these select ensemble members will return and enrich their own choir because of their experiences.

Students in the middle school setting are distinctive in their needs. Middle school philosophy dictates that "the middle school helps the students to develop leisure-time, career and other special interests so that they may choose widely from the many courses and activities available in the high school" (Alexander & George, 1981, p. 2). If one of the goals of the Middle School Honor Choir is to encourage students to continue in a choral ensemble in high school, this event would definitely assist students to develop those special interests and fulfill one of the stated missions of middle school education.

A review of student opinions may confirm that honor festivals are indeed a valuable part of music study. Teachers' hours of planning and rehearsing, combined with the students who may be absent from school because of the honor choir may be perceived as time and energy that could be better used elsewhere if the ultimate goal is not being met. There could be an administrative cancellation of the middle school honor choir if it is discovered that the functional purpose of the event is not being achieved. Review of the goal of middle school honor choirs is needed in order to assess whether or not the objective is being fulfilled.

The purpose of this study was to discover if participating middle school honor choir members enjoyed their experience and if the experience affected their decisions about high school choir choices. Moreover, this study assessed the students' perceptions of the value of practice tapes. Of further interest was whether or not the foreign language selection was a pleasant experience for the ensemble members. Several questions need to be answered in dealing with the overall function and purpose of the middle school honor choir.

1. Does the Honor Choir experience affect the member's decision about choral study in high school ?
2. What do students perceive as the quality of their experience?
3. Would they be willing to sing in a foreign language again?
4. Do the students feel the practice tapes assisted in learning the music?

It was assumed that the students wanted to participate in this ensemble as they were either hand selected or auditioned by their choir director. The Honor Choir in this study was a select group of 8th grade choir students. They rehearsed five times for one hour and fifteen minutes before their first performance and performed a total of four times.

REVIEW OF RELATED LITERATURE

The purpose of an honor choir was defined by Tagg, Galvan and Ferreira (1994) with guidelines for the organization and outcomes of the ensemble. They suggest that the honor choir can be used as a model for choral performance. In addition, singers are able to perform more difficult repertoire and to focus on music-making rehearsals and performance. The outcome of the experience is valuable because of its affect on the individual singer and indirect affect on others.

Before benefits can be assessed, one must first be placed into an all-state or honor choir. Fuller (1989) endeavored to determine the factors which related to the success of student auditions for the Texas All-State Choir. He discovered that the most compelling indicator of success was previous audition experience but could not account for 80% of the success indicators. Croft (1995) revealed that band students had to be accomplished in all aspects of study in order to be placed in an all-state band. Wine (1996) researched the audition procedures for all-state choirs. None of the audition research dealt with the ensemble and its purpose.

Several studies have addressed choral students' perceptions concerning the benefits of participating in a select or honor ensemble. Junior High choral students were surveyed about the benefits of being in a choral ensemble. They reported musical benefits more often than self-esteem or social rewards (Tironi, 1996). Bobbett (1993) found that participation in an all-state band had a decided impact on students' musical independence. In a study of an Indiana State Chorus, students surveyed indicated that the major strength of their all-state experience was the skills they developed after working with a guest clinician (Greenlee, 1982). Corbin (1995) discussed how to build a positive choral attitude by using positive reinforcement, planning, motivation, and patience. References were made about being in the "select" choral ensemble in school and that the primary goal of choral directors is to instill in their students the desire to sing well. High school students in select and non-select choruses were surveyed to discover their musical opinions and preferences (Rentz, 1994). The results of this study conveyed that both groups prefer popular music and that non-select students rated country music higher than select choral members did. None of the research addressed the quality of the experience for students' participating in these select groups.

Robinson (1994) studied the outcomes of an all-state experience from the participants' perspective. His findings revealed that the all-state chorus may have strong effects on students' musical discrimination, performance skills and preferences. Students stated that the most important thing gleaned from the experience was social interaction rather than musical development. However, the students suggested that the purpose was more musical than social.

In a student evaluation of a select junior high band, survey results demonstrate that student attitudes, behaviors, and opinions are closely related to both performance activities and teacher/conductor effectiveness (Robinson, 1995). Furthermore, Robinson perceives that music educators need an evaluation survey instrument to make the experience more meaningful and relevant to students and the conductor.

Honor ensembles, whether auditioned for special events or intact groups chosen to perform at various state, regional, or national conventions, normally perform selections in foreign languages. Epp (1993) revealed that from a national American Choral Directors Association (ACDA) Convention in1991, 60% of the 232 musical selections were in English, 20% in Latin, 10% in German and the other 10% constituted other languages. He also discovered that during a 1992 regional ACDA Convention, 50% of the selections were sung in English, 24% in Latin, and 26% in other languages.

Secondary choral programs often include programming music with foreign texts as part of their curriculum. High school choral directors in Missouri were surveyed by Dahlman (1991) and his analysis revealed that 70% of the literature performed was in English, 19.7% in Latin and just over 10% was performed in other languages. Dahlman indicated that text factors ranked 7th in choral literature selection exceeded by teacher appeal, teaching goals, musical quality, preparation, student appeal, and programming. Anderson (1983) surveyed students, parents, teachers, and administrators involved in Kansas City, KS high school choral programs about the foreign language objective in choral music. The students rated this objective slightly higher in proportion to parents, teachers, or administrators. However, no research was found that identifies the students' reaction to singing in a foreign language,

Tape-recorded aural models used as a means of learning music skills have been given attention by music researchers to determine how the models affect a student's acquisition of these skills. In a study by Anderson (1981), no significant difference was found in 6th grade clarinet students who had used tape-recorded aural models from those who did not with reference to pitch and rhythm reading, and tempo and intonation accuracy. Zurcher (1972), however, found fewer pitch and rhythm errors and better pitch matching skills among students who used tape-recorded models in comparison to those students who followed traditional practice measures. On a Watkins-Farnum Performance scale, students using self-instructional materials, combined with printed lesson materials and cassette tape recordings of the required lesson materials scored significantly higher than did students using the same material for the same amount of time without the use of tape recorded materials (Puopolo, 1970). A panel of experts judged the performance of a group superior that had practiced with the aid of taped recorded aural models in the areas of expression, accuracy intonation and balance (Duerkson, 1972). No research was discovered that indicated students' perception of how helpful practice tapes are in learning music.

None of the research cited addresses the question of whether or not the experience influences the ensemble members' decision to continue in high school choral programs or the quality of the students' experience. Additional research addressing these important questions could not be found: therefore, the present study was conducted.

METHOD

Data were collected from a select 8th grade honor choir in the Kansas City Metropolitan area. The participants were selected by their choral director. All choral directors chose their students by auditions, past experience with the student, the students' singing ability and behavior, leadership qualities and/or who might benefit the most from the experience.

After all participants were chosen for the honor ensemble, practice tapes were utilized to help the students learn the music. The author was the guest conductor and produced practice tapes for each song to be performed in each voice part - Soprano, Alto, Tenor, and Bass. Each student's part was sung by a female voice doubled with the piano playing in the correct vocal range. The song was then recorded with the accompaniment playing and the vocalist singing the individual part. The foreign language pieces, however, were taped differently from the English songs. On that portion of the tape, the pronunciation was given two times, followed by the individual part singing a neutral syllable, "doo." Afterward, the song was repeated singing the foreign language. Instructions were also given concerning tempo and dynamics.

A pilot survey was developed and reviewed by colleagues and an instructor. All of the survey respondents were members of this select 8th grade Honor Choir. The students had a total of five rehearsals and four performances. The survey was distributed to the ensemble members the day after their second performance. Choral directors supervised the students' completion of the survey and reported that the average time to complete the survey was 5 to 10 minutes. Data were compiled and analyzed from 100% of the participants (*N*=73)

Teachers were given a different survey . This survey was designed to discover teachers' perceptions of the overall purpose of the choir and if the purpose was being achieved. Teachers were questioned on their survey concerning the amount of practice time they devoted to the students, their selection procedure, and the effectiveness of the tapes.

RESULTS

To address the first research question, "Does the Honor Choir experience affect the member's decision about choral study in high school?", the data were separated. Of the students indicating that they were planning to enroll in high school choir (92%), 63% reported that the honor choir experience affected that decision and 37% revealed the honor choir experience had no influence on their decision. Eight percent of the honor choir indicated that they would not be in a high school choral program, citing reasons such as "not enough time in my schedule, foreign language commitments, and parental influence."

Students' perceptions as to the overall quality of their experience were elicited by an open-ended question on the survey which asked, "What was the best part of your experience in the honor choir?" Students' answers were divided into four categories: musical, social, conductor related, and a combination of musical and social (e.g. "meeting and singing with people who wanted to sing"). Table 1 shows that many of the students felt that the musical experience was the best part. All participants indicated they would like to participate again in an honor choir.

Table 1

Frequency Distribution of the Participants' Responses Regarding the Best Part of the Middle School Honor Choir Experience.

Experience	Percentage Reported
Musical Only	38%
Social Only	29%
Musical and Social	24%
Conductor	9%

The question of singing in a foreign language addressed the ensemble members' willingness to perform in an unfamiliar vernacular. A majority of the students, 73%, expressed a willingness to sing in a foreign language at another time. Twenty-three percent revealed that they wished to sing only in English. A new category, "maybe," was created by 4% of the students.

The last question dealt with the effectiveness of the learning tapes. Findings revealed that 38% of the total membership practiced with the tapes for two or more hours. From this group, 61% felt that the tapes were helpful, giving a rating of 4 or 5 (extremely helpful). Only 4% of the students who had practiced more than two hours with the tape thought it was "not helpful at all". Thirty-eight percent of students practicing less than two hours gave ratings of 4 or 5. Of ensemble members who practiced less than two hours with the tapes (62%), 42% gave a rating of 2 or 1 (Not helpful at all). A comparison analysis ($\chi 2$ [4, N=54] = 11.88, $p \leq .05$) revealed a significant difference between the two groups. For this comparison the ratings of 4 and 5 were collapsed into one "positive response" category and 1 and 2 were collapsed into the "negative response". The rating of "3" was regarded as neutral.

In analyzing data, inclusion of the teacher survey was important to be able to learn teacher perceptions on the effectiveness of an honor choir. The survey was created to discover (a) their perceptions on the overall purpose of the choir, (b) if that purpose was achieved, (c) the usefulness and effectiveness of the tapes, (d) their audition procedure, and (e) the number of outside rehearsals they had with their students.

There was an agreement among the six choral directors as to their perceptions of the purpose of the honor choir. They felt that the purpose was to provide more talented students an opportunity to sing in a more select ensemble, to allow these students to work on more challenging literature, to encourage students to continue in the high school choral program, and to give students a chance to work with other conductors. All of the teachers agreed that the purpose was achieved. When asked about the effectiveness of the tapes, 67% felt the tapes were extremely effective and 33% saw them as effective. Furthermore, the teachers rehearsed an average of 5 times with their students. The teachers were also asked an open-ended question regarding how they would change the honor choir. Their changes would include a more uniform selection process and performances for other middle schools.

DISCUSSION

According to the results of the survey among the student participants, honor choirs do influence middle school students' decisions to continue in a high school choral program. Of the 92% who are planning to continue in choral music at high school , 63% were affected by their honor choir experience. This validates one of the teachers' stated purposes of the middle school honor choir to encourage students to continue in a high school choral program. None of the reasons cited for not enrolling in a high school chorus were related in a negative way to choir participation or the honor choir itself.

The students' perceptions regarding the nature of the experience is in accord with past studies. The musical benefits of being in a select ensemble were cited more frequently than the social benefits (Tironi, 1996, Bobbett, 1993).

In the study by Robinson (1994), students reported the social experience as more important than the musical. The same students acknowledged that the purpose of the select ensemble was more musical than social. Select ensemble members surveyed by Robinson (1994) understood the value of the experience, but enjoyed the social aspects. In this study, the honor choir members observed that their experience was more musical than social. Since the middle school child is by nature a "social creature", these findings should be encouraging to music educators to continue this type of ensemble .

Assessment of the musical experience should include students' perceptions of performing music in another language. Songs featuring a foreign language often meet with much resistance, particularly at the middle school level. However, this study shows that 73% of the middle school honor choir singers had a good experience and would be willing to sing in a foreign language again. The new category of "maybe" demonstrates that a few of the students might be willing to try singing in another language one more time. The reader is cautioned to remember that participants in this study were part of a select honor ensemble representing several schools, and not an intact choral class. The results could have been much different if the study had been made in a regular middle school choral classroom setting.

Learning the foreign language song was incorporated on the aural taped recorded models. Part tapes were made for the honor choir members to assist mastery of the music without teacher assistance. The students who worked with the tape for more than two hours felt that the tapes were extremely helpful (61%). Forty-two percent of students using the tapes for two or less hours rated the effectiveness of the tapes as "not helpful." Differences of student learning styles were not addressed in this study and could account for the low effectiveness reports from students who did not use them. The figures from the students who did work with the tapes, however, reveal that the more the student used the tapes, the greater the reported effectiveness. The teachers involved with this select choir thought that the tapes were effective. Making individual part tapes for students is a time-consuming process and the value to the students needed to be verified. If this process were to be repeated, a suggestion would be made for students to keep a record of their practice time with the tape.

Further research should include information concerning middle school students' attitudes about the select ensemble before the end of the first day of rehearsals. The survey should be given again just before the final concert to discover if student attitudes had, over time, changed toward the music, the conductor, quality of their experience, and decisions about high school course choices. Also, middle school honor choirs should be surveyed across the country regarding these questions to see if demographic factors affect student response.

An honor choir provides opportunities for the more talented and enthusiastic middle school choral member. The experience should be rewarding to the students and gratifying to the individual choral directors of the select members of the choir. A varied program including repertoire not normally done in the students' individual schools should be incorporated, including pieces in a foreign language. Choral members in the middle school setting need to be encouraged at every possible opportunity to continue singing in a high school ensemble. This study's findings suggest that a middle school honor ensemble experience may have powerful outcomes on deciding which high school courses to pursue. An Honor Choir is one approach to allow students another chance to excel and participate in a meaningful musical experience.

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Missouri Journal of Research in Music Education

CONTENTS

Number 35 **1998**

FEATURE ARTICLES

Jeffrey L. Sandquist 4 Student Initiated Sexual Advances: A Survey of Choral Directors in Missouri Secondary Schools

Brenda Austin Wheaton 18 Self-Perceptions of Singing Ability for the Adult, Self-Proclaimed, Nonsinger

Randall G. Pembrook 28 A Comparison of Expectations and Insights from Students in Different Types of Music Appreciation Courses

Norma McClellan
Daryl Pauly 43 The Missouri Fine Arts Academy: Students' Opinions Regarding Achievement and Arts Education

MISSOURI STUDENT ABSTRACTS

Susan L. Blevins 61 Effects of Notation-Based Versus Aural Warm-Up Techniques on Preference, Perception, and Performance by Middle-School Band Students

MISSOURI STUDENT ABSTRACTS (Continued)

Scott B. Buchanan	62	Factors Motivating Nonmusic Majors to Participate in Collegiate Choral Ensembles
Rebecca L. Folsom	63	A Brief History of White Southern Gospel Music as Seen Through the Career of Dwight Moody Brock
Christopher D. Hayes	64	Six Highly Successful Band Conductors, and the Development of their Band Programs
Kenneth G. Honas	65	An Evaluation of Compositions for Mixed Chamber Winds Utilizing Six to Nine Players Based on Acton Ostling's Study "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit"
Deborah T. Jacobs	66	Effects of Teacher Feedback to Sung Tonal Patterns on the Music Self-Concept of Sixth and Seventh Grade Students Categorized by Levels of General Self-Esteem
Christopher M. Kohl	67	A Comparison of the Attitudes and Opinions of Parents and Students Regarding Participation or Nonparticipation in Three Sixth-Grade After-School Ensembles
Keith A. Koster	68	Demonstrator Gender and the Woodwinds: Investigating Children's Differential Views of Gender Propriety
Charles T. Menghini	69	New Music, Originally Composed for the Wind Band Medium, Performed at the Mid-West International Band and Orchestra Clinic, 1947-1996: Frequency of Appearance in Selected State and National Music Lists

MISSOURI STUDENT ABSTRACTS (Continued)

Sheri L. Neill 70 Motivating Factors for Student Participation in High-School Choral Programs and Vocal Enrichment Activities

David A. Rogers II 71 Murder, Schtick, and Jazz: An Exploration of Realism in the Broadway Musical *Chicago*

Robin M. Rysavy 72 Selected Piano Compositions of Beethoven and Schubert and the Effect of Well Temperament on Performance Practice

Karl H. Sievers 73 Relationship Between Maxillary Incisor Formation, Practice Habits, and High Register Prowess for the Trumpet Player: Insights from Three Perspectives

Kelly M. Wilson 74 American Indian Gourd Dance of Western-Missouri Powwows

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Student Initiated Sexual Advances: A Survey of Choral Directors in Missouri Secondary Schools

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A considerable amount of research has been done concerning sexual harassment in the business work place, health care professions, and in higher education. The occurrence of student initiated sexual advances towards secondary school choral directors has not previously been examined. Information from health care providers and informal conversations with secondary school choral directors suggest that such advances do occur and are a topic of concern for the profession. Forty-six of the 150 Missouri secondary school choral directors contacted completed a survey anonymously. Survey responses were used to document the frequency of student initiated advances which could be perceived as being sexual in nature, each subject's response, their level of comfort in dealing with the advance, and professional training and awareness on the subject of sexual harassment. Of the 46 respondents, 43% indicated that they had experienced at least one advance during the last 5 years, which they perceived as being sexual in nature. Most frequently used responses to student initiated advances included "ignored the advance" (70% of respondents in 25% of situations) and "explained the inappropriateness of the behavior and ask that it be stopped" (65% of respondents in 23% of situations). Student initiated advances, and sexual harassment in general, are concerns for choral directors. Results of this study have implications for choral directors as well as other educators.

The subject of sexual harassment has been a major topic of concern in the business profession, health care fields, and in higher education since the late 1970s and early 1980s. In

1981 the Office for Civil Rights of the U.S. Department of Education adopted the following working definition of sexual harassment:

> Sexual harassment consists of verbal or physical conduct of a sexual nature, imposed on the basis of sex, by an employee or agent of a recipient that denies, limits, provides different, or conditions the provision of aid, benefits, services or treatment protected under Title IX. (Office for Civil Rights, 1988, p. 2)

The topic of sexual harassment has "trickled down" into the secondary school setting through the growing awareness and understanding of the liability of school districts and administrators in such situations. The Supreme Court's unanimous decision in Franklin v. Gwinnett County (GA) Public Schools (1992) found, for the first time, that educational institutions are liable for compensatory damages under Title IX.

The growing awareness and focus on the issue of sexual harassment has resulted in a broadening of the definition of behaviors/actions which may be viewed as sexual in nature. Behaviors such as an arm around the shoulder, body language, gestures, dress, or deliberate "accidental touching" which in the past may have been considered ambiguous, are now considered an unambiguous indication of sexual interest (Pichaske, 1995). Pichaske further states "if such actions are defined as sexual overtures when initiated by professors, they should be defined as sexual overtures when initiated by students" (p. B1). Choral directors, other music educators, coaches, physical education teachers, and extracurricular club advisers run an increased risk of such occurrences. By their very nature, these professions "require individual contact with students, often in private settings, and often in a capacity that builds trust and intimacy between an adult and students" (Stein, 1993b, p. 16). The depth of the emotional bond experienced and shared by choral directors with their students leaves the choral director in an even more vulnerable position. The level of trust and emotional understanding between teacher and student often creates a comfortable environment which may lead to student initiated advances which could be perceived to be sexual in nature.

The purpose of this study is to determine if sexual harassment in the form of student initiated sexual advances is a topic of concern for choral directors in Missouri secondary schools. The study will seek to determine if choral directors are experiencing advances from students which could be perceived as being sexual in nature. Furthermore, the study will investigate what types of advances are occurring, frequency of occurrence of advances, and most importantly, techniques and strategies to deal with student advances. In addition the study will determine the choral director's level of comfort in responding to an advance, awareness of local school district policies, and adequacy of formal education or training in the area of sexual harassment. Charges of sexual harassment whether proven or unproved can quickly end an educator's career. The increased public awareness and attention to the problems associated with sexual harassment necessitate that every adult who works with students or minors have adequate preparation and knowledge of the legal issues involved, and proven methods and strategies to deal with this sensitive issue (Stein, 1993a, 1993b; Vanderlinden, 1993). Results of this study could provide information, which may be used to better prepare teachers and future teachers for the challenge of sexual harassment in the work place.

Review of Related Literature

The Issue of Sexual Harassment

A considerable amount of research has been done concerning sexual harassment in the business work place, health care professions, and in higher education. A governmental report on sexual harassment of post secondary students developed the following working definition:

Academic sexual harassment is the use of authority to

> emphasize the sexuality or sexual identity of a student in a manner which prevents or impairs that student's full enjoyment of educational benefits, climate, or opportunities. (Till, 1980, p. 7)

Using this definition, the committee found that academic sexual harassment was a "problem of great but as yet unascertained dimensions" (Till, 1980, p. 3). The report also identified five types of activities, which were described as sexual harassment:

1. Generalized sexist remarks or behavior.
2. Inappropriate and offensive, but essentially sanction-free sexual advances.
3. Solicitation of sexual activity or other sex-linked behavior by promise of rewards.
4. Coercion of sexual activity by threat of punishment.
5. Sexual assaults. (pp. 7-8)

Recommendations made in this report prompted a great deal of the research. Oshinsky (as cited in Till, 1980), equated sexual harassment with power. Stein (1993a) stated that "in schools sexual harassment is tenacious and pervasive. It operateds as a kind of gendered terrorism" (p. 3). Bremer, Moore, and Bildersee (1991) found that sexual harassment was often peer initiated, but situations in which the perpetrator was in a position of authority were judged to be more severe. The study also found that female college students were more likely to encounter harassment, but less likely to label the situation as serious and recognize the need for intervention.

At the secondary school level statistics regarding the frequency of occurrence of sexual harassment in Missouri are not readily available. In a study of North Carolina secondary school superintendents, 65 respondents reported 26 incidents of a teacher or administrator being disciplined for sexual harassment in the form of teacher to student sexual advances during the last 3 years. The same study surveyed graduated seniors and discovered that, of the 148 respondents, there were 90 incidents of teacher to student sexual harassment (Wishnietsky, 1991). The study did not ask questions related to student initiated advances towards teachers.

Policies

School districts began developing and instituting policies on sexual harassment as early as 1980. In North Carolina, Wishnietsky (1991) found that, out of the 65 responding school superintendents, 29 (44.6%) had no written guidelines on sexual harassment while 28 (43.1%) did have written guidelines. A 1994 study of New Jersey schools indicated that 94.3% had a sexual harassment policy and 93.6% of these policies had only been in place for 1 year. Of the 248 responding districts, 45.2% had at least one sexual harassment complaint filed in the last 3 years. Small school districts reported significantly fewer complaints (Divisek, 1994).

Student Advances

The only studies found, which could be related to student advances towards teachers, are studies from the medical professions involving patient advances toward health care providers. A study of patient initiated advances towards dentists and dental hygienists found that 44% of dental hygienists (female) and 23% of dentists (male) experienced verbal advances for an average of almost one per year over the last 5 years. Physical advances were experienced by 23% of hygienists and by 11.3% of the dentists (Chiodo, Tolle, & Labby, 1992). A study of female dentists and dental students in Texas found that 46% of the dentists and 48% of the students "sometimes" experienced harassment from a patient (Telles-Irvin & Schwartz, 1992). A study of medical students' perceptions of patient-initiated sexual behavior indicated that

71% of the women and 29% of the men reported at least one instance of inappropriate sexual behavior by a patient; many reported more than one occurrence of inappropriate sexual behavior by a patient (Schulte & Kay, 1994). A common frustration mentioned in many studies involving sexual harassment is the difficulty in gathering accurate information due to different perceptions of what constitutes an inappropriate sexual advance or sexual harassment. Even when a written definition of sexual harassment is provided, respondents' views vary greatly on the severity of the harassment. Male subjects are more likely to view incidents of harassment as not serious enough to report (Rubin, 1992). Research by Bremer et al. (1991) found that women were more likely than men to view a situation as harassing. The current study proposes to gather information concerning sexual harassment in the field of choral music education. Though this specific type of situation has not yet been investigated, it has the potential to impact a large number of educators.

Methodology

The researcher developed an 18-item survey. Some survey items were based on similar ones in surveys by Chiodo et al. (1992), Telles-Irvin and Schwartz (1992), and Wishnietsky (1991). The survey and cover letter were piloted with 10 graduate music students with diverse teaching backgrounds. The survey, cover letter, and a self-addressed stamped envelope were then mailed to 150 secondary school choral directors in Missouri in August of 1995. The 150 names were randomly selected from the Missouri Music Educators Association (MMEA) mailing list for central and northern Missouri. The sample population included members of various-sized urban, suburban, and rural school districts (see Table 1). The cover letter explained the purpose of the study and how the results were to be used. The letter also explained the steps to take in order to insure the anonymity of the respondents. Two weeks after the initial mailing, a reminder postcard was sent to all recipients. Surveys returned due to change of address were mailed to an equal number of randomly selected names from the original mailing list. Final results of the survey were mailed to all 150 subjects in the study.

Results

Completed surveys were returned by 46 of the 150 choral directors yielding a response rate of 31%. Of the 46 respondents, 48% were male and 52% were female. The anon-

TABLE 1
Respondent Demographics

Age range	Respondents
21 - 30	8
31 - 40	14
41 - 50	17
51 - 60	6
60 +	1

Years contractual teaching		Years teaching in district	
M	15.98	*M*	11.91
Range	3 – 39	*Range*	1 - 31
SD	8.56	*SD*	8.42

Percent married	76

District classification by student population		
1A (171 & under)	14	30.4%
2A (172 - 374)	14	30.4%
3A (375 - 926)	7	15.0%
4A (927 & above)	11	24.0%

Geographic location		
Urban	5	11%
Rural	30	65%
Suburban	11	24%

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ymous responses were tabulated and statistically analyzed for tendencies and significance at an alpha level of .05. Demographic information on the respondents is provided in Table 1. Results indicate that 7% of respondents consider sexual harassment in the form of student initiated advances to be a problem for them. On a 5-point Lickert-type scale where one (1) equals not a problem and five (5) equals a major problem, the mean was 1.36 with a standard deviation of .69. When asked if they considered it a problem for the profession, 33% responded it was "a problem" to "a major problem." Using the same scale, the mean for this question was 2.04 with a *SD* of 1.09.

Respondents were asked to report the number of student advances, both verbal and physical, they had experienced in the last 5 years which they perceived as being sexual in nature. A total of 64 verbal and 54 physical advances, which were perceived to be sexual in nature, were reported by 43% (20) of the respondents. Verbal advances were reported by 35% of respondents, and at least one physical advance was experienced by 24% of the respondents. When the gender of the respondent was taken into account, 50% of the female, and 36% of male respondents experienced at least one student initiated advance which they considered sexual in nature. The frequency of the verbal advances experienced by the 16 respondents reporting advances of this type was 4 advances per respondent over a 5-year period. The 11 respondents who reported physical advances experienced an average of 4.9 advances over a 5-year period. Using an Analysis of Variance (ANOVA), it was determined that geography, school size, teacher age, and teacher gender were not statistically significant factors in the occurrence of student advances, $F(2, 43) = 2.049$, $MSE = 0.237$; $F(3, 42) = 1.227$, $MSE = 0.244$; $F(4, 41) = 1.576$, $MSE = 0.236$; and $F(1, 44) = 1.550$, $MSE = 0.245$ respectively.

Respondents to the survey were asked to identify responses they had used in targeted situations and to rate each response on the effectiveness rating (ER) scale with one (1) being "not effective" and five (5) being "very effective" (see

Table 2). The response used most often "ignored the advance" was used by 70% of respondents, accounted for 25% of all responses, and received an ER of 3.43 with a *SD* of 1.02. The response "explained the inappropriateness of the behavior and ask that it be stopped" was used by 65% of respondents and accounted for 23% of the responses. It shared the highest ER of 4 (*SD* 1.67) with the response "reported the advance to administrator." The response "notified parents about the advance" was used by 3 respondents, one gave an ER of 5 while the other two respondents gave the response an ER of 1 and 2.

The respondents were also asked to indicate their level of comfort (LOC) for each of the four types of advances given on a Lickert-type scale with one (1) equals comfortable and five (5) equals uncomfortable. Responses ranged from 1 to 5 for each type of advance with a mean of 3.17 - 3.68 for the four types of advances given.

Training in sexual harassment had been received by 50% of respondents with 41% attending some form of school sponsored in-service training. Only 7% received training at the undergraduate level, and 4% had received training at the graduate level. Respondents who had reported receiving training in sexual harassment had an average LOC of 3.49 compared to 3.43 for respondents who had not received any

TABLE 2
Responses Used for Handling Sexual Advances by a Student and Effectiveness Ratings

		A %	B %	Effectiveness rating	*SD*
1	explained inappropriateness of the behavior and ask that it be stopped	65	23	4	1.67
2	documented the advance	35	13	3.29	1.50
3	ignored the advance	70	25	3.43	1.02
4	joked about the advance	25	9	3.60	1.67
5	notified parents	15	2	2.67	2.08
6	reported advance to colleague	35	13	2.75	1.49
7	reported advance to administrator	35	13	4	1.41

Note. Column A = % of respondents. Column B = % of responses. Effectiveness rating: 1 = not effective, 5 = very effective.

sexual harassment training. Choral directors' knowledge of school policies on sexual harassment revealed that 28% did not know if their school system had written policies on sexual harassment, 55% knew their district had a policy, and 17% reported their district had no written policy. Of the 55% who knew their district had a written policy, 40% did not know if it applied to student on staff harassment, while 88% knew a policy was in place for staff on student harassment. When asked if sexual harassment was a topic of discussion, 43% of respondents indicated it was a topic of formal discussion in their district. Sexual harassment was formally discussed with students in 37% of respondents' districts, and 35% of respondents indicated it was not a topic of formal or informal discussion in their school district (see Table 3).

TABLE 3
Responses to the Question "In my district, sexual harassment is a topic which is:"

		Respondents	%
1	formally discussed with staff members	20	43
2	informally discussed by staff members	19	41
3	formally discussed with students	17	37
4	informally discussed with students	13	28
5.	not a topic of discussion	16	35

Note. $N = 46$.

Conclusions and Recommendations

Conclusions

The low level of response (31%) for this study may be explained by the subject matter of the survey. Wishnietsky (1991) reported an average initial response rate of close to 72% among North Carolina school superintendents on 5 surveys of general education topics. A sixth survey mailed to the same population on teacher-student sexual harassment had an initial response rate of only 46.4%. Sexual harassment is a very sensitive issue in education, and the focus on student initiated advances towards teachers is an area that has not been researched and thus an even more sensitive topic.

Other problems concerning the topic of sexual harassment include the various definitions of what constitutes sexual harassment, or a student initiated advance. Even though a definition for both student initiated advances and sexual harassment was provided, respondents' own definitions of what constitutes sexual harassment probably varied greatly. Responses ranged from; "physical contact," or "anything which would endanger one's feeling of self-worth as a person," to "a gesture (verbal or nonverbal) which invades my sexual privacy," or "verbal or physical contact inappropriate to professional conduct."

Student initiated advances perceived as being sexual in nature are a problem shared by many choral music educators in Missouri's secondary schools regardless of size or geographic location. The statistics in this study indicated that 43% of secondary school choral directors will be the subject of at least one student initiated sexual advance over a 5-year period. This is comparable to the studies in the health care field by Chiodo et al. (1992) and Telles-Irvin and Schwartz (1992). The current study found that only 7% of the respondents considered sexual harassment in the form of student initiated advances to be a problem for them, while 33% thought it was a problem – a major problem - for the profession. The disparity in these numbers indicates that few choral directors personally view student initiated advances as a form of sexual harassment which should be reported, but consider sexual harassment in the form of student initiated advances to be a problem for others in the profession.

The first step in correcting the problem may be to acknowledge that the problem exists. The statistics showing sexual harassment being formally discussed in only 43% of the school districts and not discussed at all in 35% of the districts indicate that the "conspiracy of silence" theory, first reported by Winks (1982) and further substantiated by Wishnietsky (1991) and Stein (1993b), may still be at work. Perhaps the greatest contribution this research can make is to identify responses to advances which have proven to be effective. The top two responses from this survey, "ignored the advance" and "explained the inappropriateness," substantiate the results of Telles-Irvin (1992), as the two most often used responses. It was interesting that only 35% of the respondents, documented the advance or reported the advance to a colleague or administrator, when reporting the advance to an administrator was given the highest effectiveness rating. This study would indicate that an effective response would include: explain the inappropriateness of the advance to the student, document the incident, and report the advance to an administrator. Ignoring the advance likely does little to discourage further advances and may be misinterpreted by the student

Choral directors' comfort level in dealing with sexual advances from students showed little relation to the amount of training received on sexual harassment. This may indicate that the existing training is doing little to assist the choral director in dealing with the subject of student advances (Table 6), or it may indicate that regardless of education this sort of situation will always be viewed as uncomfortable.

Recommendations

Educational programs are needed for students, administrators, educators, and parents in order to effectively deal with the issue of sexual harassment. This point has been emphasized by Roscoe, Strouse and Goodwing (1994), Stein (1993b), Lydiard (1993), and Wishniestsky (1991). The concerns about student initiated advances found in this study add a new component to be included in educational programs for both undergraduate teacher education and in service workshops for educators. Further research is called for in the state of Missouri to evaluate the extent of the problem of not only student initiated advances which could be perceived as being sexual in nature, but the broader subject of sexual harassment in the secondary schools.

The subject of sexual harassment and the implications of harassing behavior must be openly discussed with all of those concerned. Choral directors should take an active role working with other educators, staff members, administrators, parents, and students to see that firm guidelines of acceptable and unacceptable behaviors are established in their schools to protect the rights of students, as well as the professionals who work with them each day.

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Self-Perceptions of Singing Ability for the Adult, Self-Proclaimed, Nonsinger

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*This study investigated self-perceptions and attitudes of self-proclaimed adult nonsingers (*N *= 54) who were members of various church congregations. Subjects first completed a survey, which consisted of questions that were aimed at understanding their behaviors and attitudes towards singing in general, as well as their own singing habits. Following the survey, 42 of the 54 subjects chose to complete a graded evaluation of the their own free song performance of a familiar song used in worship. The researcher then evaluated the free song performance using the same evaluation form. The researcher's scores were significantly more positive than subjects' self-evaluation scores,* $t(41) = 10.05$, $p < .05$. *A third listener evaluated 23 of the 42 performances in order to provide an unbiased perspective. It was determined that subjects enjoyed singing when no one was listening and that they generally considered themselves of average singing ability. It appears, however, that subjects thought that average singing ability was unacceptable for participation in public singing.*

Is singing a hobby, in which anyone can enjoyably participate, or is it something that should be left to the professional musician? One hundred years ago, singing was a common activity. Townsfolk would come together on a Saturday evening to sing in a community chorus or singing society (Keene, 1982). Singing societies were a popular form of entertainment.

Singing was also an important part of the Protestant faith. Singing with the congregation was a meaningful part of worship. Early writers on music for worship preferred music literacy and participation for the entire congregation rather than the formation of a select choir (Gates, 1989). It was believed that Satan was leading into contentiousness those who were too stubborn, or too ignorant to learn how to read music (Gates, 1989; Mather, 1721; Rowe, 1722; Symmes, 1720; Thacher, Danforth, & Danforth, 1723; Walter, 1721).

As Gates (1989) reported, it appears that public singing in American society is on the decline. This led the present researcher to investigate the lack of motivation to participate in public singing. Apparently, the majority of those who do not participate in public singing feel that they cannot sing. When church choir directors recruit they frequently hear comments like "I can't carry a tune in a bushel basket" or "You don't want to hear me sing." Is this true? Has our society experienced a decline in pitch matching ability along with a decline in public singing? In countries such as Vietnam, where pitch variance is part of the language, there is no such thing as tone-deafness (Leont'ev, 1969; Roberts & Davies, 1976).

Tone-deafness infers that there is a problem with a person's aural ability. Recent research shows, however, that those with pitch matching problems have a production problem rather than an aural disability (Joyner, 1969; Kazez, 1985; Mitchel, 1991; Roberts & Davies, 1975; Welch, 1979). Therefore, if aural ability is not the problem, vocal production problems must be addressed.

As with Vietnamese children who learn to differentiate pitches when they learn to speak, American children may be taught to differentiate pitches in music. It has been noted that developing tonality in young children is a function of education (Flowers & Dunne-Sousa, 1990). It can therefore be assumed that those who lack this education, formal or otherwise, do not completely develop their aural skills.

Research has shown that singing skills, such as pitch matching, can be improved with consistent practice (Choksy, 1981; Harvey, Garwood, & Palencia, 1987). In a study lead by Roberts and Davies (1975), *monotone* subjects were given regular practice sessions to improve their pitch production. After treatment, subjects showed improvement for both single note and interval production. However, no improvement was made in the singing of free songs. The authors also stated that "poor pitch singing is not associated with recognition defects" (p. 237).

Through his research, Edwin Gordon (1988) discovered the importance of learning music at an early age for developing music skills later in life. In his book, Learning Sequences in Music, Gordon states that the older student's acquired singing, moving, reading, and writing vocabularies are dependent upon the listening vocabularies that child received when very young. The time that Gordon believed to be most critical for developing a listening vocabulary is from age 12 to 18 months. During this time children are out of the speech babble stage, yet have not started forming sentences. After 18 months, children are consumed with learning to talk, and they have less mental energy to devote to developing their listening vocabularies.

Like the speech babble stage, children will progress through a music babble stage. Gordon (1988) defines music babble as "the *musical* sounds a young child makes before he develops a sense of tonality and a sense of meter" (p. 337). A child can enter the music babble stage any time after one year of age. It can be concluded from Gordon's study that an adult lacking musical skills such as pitch matching and singing, was most likely not exposed to music as a young child. Gordon further reported that some adults, having lacked exposure to music at a young age, might actually stay in the music babble stage.

Adults who have either labeled themselves or been labeled by others as monotones or nonsingers are often reluctant to participate in any public singing. As fewer adults become involved in singing, it is logical to assume that there will also be a decline in the amount of singing parents do with their children. The singing and aural skills that are learned at a young age will therefore not develop resulting in a further decline in musically developed adults.

This study was designed to investigate the attitudes and abilities of the adult, self-proclaimed nonsinger. It was believed that nonsinger self-perceptions are inaccurate. The researcher was interested in finding out (a) what singing/musical abilities do those who claim that they cannot sing possess, (b) if those same people are able to sing a recognizable melody, (c) if those same people had participated in music outside of government requirements for high school graduation, and (d) if they enjoyed singing when no one is listening.

Methods and Procedures

Adults from different church congregations, including Baptist, Disciple of Christ, Federated, and Methodist, were surveyed. The study was conducted over 3 weeks. During that time, 54 people participated. Of that group, 42 completed the second part of the study. The researcher asked a church member from each congregation to help recruit willing subjects.

The first part of the study consisted of a survey listing questions that were aimed at understanding subjects' behaviors and attitudes towards singing in general, as well as their own singing habits. A 5-point Likert-type scale was used to determine their opinion of personal singing ability. Subjects were also asked to indicate the extent to which they sing in a nonpublic environment.

From those who took part in the survey, all that were willing (n = 42) sang a familiar song often used in congregational singing and completed a rating of that performance. Although subjects were given a choice of singing one of three songs, *Amazing Grace*, the *Doxology*, or *The Old Rugged Cross*, most chose to sing *Amazing Grace*. Subjects sang all or part of the song into a tape recorder. After singing, subjects rated their performance on (a) note accuracy, (b) volume, (c) intonation, and (d) tone quality again using a 5-point Likert-type scale. The researcher also rated each participant's performance using the same form. A third listener, who could be described as a *recreational singer*, evaluated 23 of the 42 performances in order to provide an unbiased and separate assessment of the performances. It was believed that the subjects' self-evaluations would be the most critical and that a third listener would help to determine if the researcher's evaluations were valid.

Results and Discussion

The primary purpose of this study was to determine the attitudes and ability levels of adult nonsingers. The subjects were asked three questions to determine their self-perception of singing ability. When combined, self-perception survey scores could range from 3 to 15. Actual scores ranged from 5 to 15 with 15 being the lowest or worst score and 3 being the highest or perfect score. The mean score was 9.98 and the median score was 10. The most common scores were 8 and 9 (see Figure 1). A score of 9 is the exact middle point between 3 and 15. A score of 9 could be considered an *average* score. Those who scored themselves with straight 3's or with a total score of 9 considered themselves of *average* ability. Those who scored themselves with a total of 8 points considered themselves to be just above average. A large number of subjects considered themselves of average singing ability. Anecdotal data gathered from the subjects indicated, however, that average ability does not appear to be acceptable for participating in public singing such as community choruses or church choirs.

In addition, it was hypothesized that subjects' self-perceptions of singing ability would be lower than the researcher's perception of their ability. After each subject sang, they again rated their singing ability, but they rated themselves based on their performance. The researcher and an unbiased third listener also rated their performance using the same form. In all cases scores could range from 4 to 20 with a higher number indicating a worse performance; a perfect performance would receive a score of 4.

The researcher's scores were significantly lower (*M* = 8.74, *SD* = 3.00) and more positive than the subjects' self-evaluation scores (*M* = 12.87, *SD* = 3.35), *t* (41) = 10.05, $p < .05$. Additionally, the third listener's scores were significantly lower (*M* = 9.18, *SD* = 3.11) and more positive than the subjects' self-evaluation scores (*M* = 12.87, *SD* = 3.35), *t* (21) = 4.47, $p < .05$. In almost every case the researcher's score was significantly lower and more positive than subjects' self-evaluation scores. Nonsingers' perception of own singing ability appears to be somewhat more negative than it actually was.

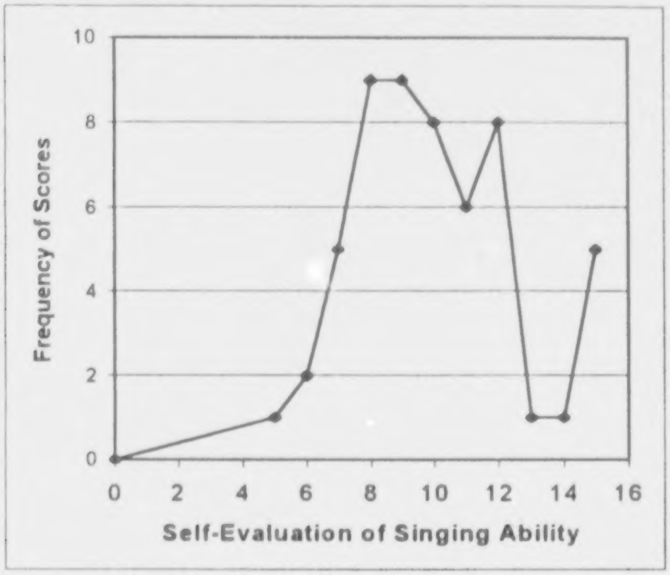

FIGURE 1.
Frequency distribution of self-evaluation scores on singing ability.

Scores were analyzed in order to establish correlations. The strongest correlation was between the researcher's scores and those of the third listener (*r* = .80). There was a positive correlation, however, between self-evaluation scores and the researcher's scores (*r* = .52) as well as between the third listener and the self-evaluations (*r* = .42). It appears that the researcher and the third listener's scores were very similar, but their scores did not agree with the self-evaluations.

Another research question that was addressed during this study was could the subjects sing a recognizable melody? Few subjects truly lacked this ability. In actuality, 84% were able to exceed the basic requirement of singing a "recognizable melody". Often subjects utilized a fine tone quality with vibrato or other stylish additions.

Although subjects claimed to be nonsingers it could not be assumed that they had not participated in music outside of state regulated requirements for K-12 education. When surveyed, 35 out of the 42 subjects stated that they had participated in music during high school beyond graduation requirements. Additionally, 18 out of 42 had sung in a high school or church choir. Yet, currently they considered themselves nonsingers.

Subjects were asked to indicate on a 5-point Likert-type scale if they enjoyed singing when no one was listening: a score of 1 indicated that a subject "always enjoyed singing when no one was listening" while a score of 5 indicated that the subject "never enjoyed singing when no one was listening." The mean score was 2.11, the median score was 2 and the mode was 1. The low mean, median, and mode scores indicate that subjects always or usually enjoyed singing when no one was listening. Apparently subjects enjoyed singing, yet lacked a positive self-perception of singing ability to the point of considering themselves nonsingers.

Conclusions

The majority of those surveyed enjoyed singing when they thought no one was listening and considered themselves of average singing ability. Yet, for these subjects, average ability was apparently not acceptable for public singing as evidenced by their lack of participation in community singing groups. Furthermore, the majority of the participants could sing a recognizable melody. When evaluated on the performance of an a cappella solo selection, almost all participants gave themselves a more inferior rating than did the researcher.

Perhaps a more consequential point is that the self-proclaimed nonsingers in this study have currently chosen not to participate in music today. Their lack of participation may be due to the fact that they feel they lack the musical knowledge and ability needed to sing in a public setting. Their lack of musical knowledge may lead them to shun participation in music. This lack of involvement could snowball into an overall deterioration of support for vocal music in educational settings, as well as professional.

It is noteworthy that the most difficult part of this project was recruiting willing subjects to sing into a tape recorder or sing live for the researcher. All of the participants were leery of singing for anyone, much less a *music person*. Singing under these circumstances seemed to be threatening, if not punishing, to all potential subjects.

In this day and age professionals are so skilled that individuals may assume that everyone who participates in music must have that same level of knowledge and expertise. For example, many subjects gave the verbal excuse of not being able to read music for their lack of singing ability. Yet, music reading ability and vocal ability, in terms of the voice itself, are totally unrelated.

Music is a learned skill (Choksy, 1981). Those who lack music education should not feel that they are incapable of performing music. Rather, they could learn to be successful in music if they were to put the effort into its study. Singing, like learning to speak, or play basketball is an acquired skill.

Nonsingers tend to compare their abilities with professional-level artists. The public is constantly bombarded with recordings of near perfect singing. How is the amateur singer to compete with this kind of perfection? When an average voice is compared to that of Pavarotti, there will be a difference. However, Pavarotti has dedicated his life to music and specifically to singing. He may not be able to pay his taxes without assistance, but he has developed his singing and musical ability through effort and practice.

Low self-evaluation scores indicate that the adults in this study felt they were not able to sing. Although their perception may be incorrect, this leads them to only take part in passive musical activities. Additionally, there appears to be a decline in concert attendance as evidenced by the recent decrease in numbers of professional choirs and orchestras. This could be due, in part, to the fact that the population at large seldom partakes in music. As music educators, we need to encourage all students to participate in music. We need to be careful not to send a message that there is a *talent* possessed by some students and not by others. Music should be something that everyone can enjoy.

A related area of research that would be beneficial to the profession is the effect of recorded music on self-perceptions of singing ability. Does listening to a recording give the listener a negative self-perception of personal singing ability? It would also be interesting to compare the singing ability of self-proclaimed "singers" and self-proclaimed "nonsingers." Does the average church choir member have more singing ability than the self-proclaimed nonsinger?

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A Comparison of Expectations and Insights from Students in Different Types of Music Appreciation Courses

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In this study, students from two types of music appreciation classes, one featuring rock and roll music and one addressing non-Western music, were surveyed at the beginning and end of the semester to determine how the course met or failed to meet expectations and changed students' self-professed manner of listening. Results indicated that students hoped to learn more details about composers and performers but wanted to acquaint themselves with the history of a particular style of music more. Students also thought the class would be geared more toward preparation for "name that tune, genre, or composer" tests but few students sought that knowledge. Nearly all students in both classes reported listening to music in a different manner as a result of the course. Rock and roll students stated that they listened for instrumentation more and world music students were confident that they could find perceptible common threads in music (e.g., form) regardless of the cultural origin of the art form.

A review of music appreciation texts, most of which target the college age population, indicates that traditional, Western art music, sometimes known as classical music, has served as the foundation for instruction. Recently, however, the music appreciation domain has been expanded with other types of music as the focal point for entire music appreciation courses. It is not uncommon to see courses entitled *World Music Appreciation* or *Appreciating Jazz* or *Popular Music* or even *Rock*. The latter courses capitalize on students "natural" interest levels (see research by Baumann, 1960; Birch, 1962;

Boyle, Hosterman, & Ramsey, 1981; and Gregory, 1994) rather than trying to cultivate interest in less familiar music. However, questions immediately arise as literature choices broaden. Do courses featuring non-Western and popular styles attract different student populations? Do they imply different music appreciation goals? Are courses using certain types of literature more effective for or attractive to students?

If an effective college music appreciation course is to be implemented it would appear crucial to address certain consumer issues regarding domains such as students' expectations, interests, and reward systems. If student evaluations of music appreciation courses are positive, such courses may be accomplishing what they were designed to do; if not, they may need to be restructured so that one, perhaps, final attempt at music appreciation is as effective as possible.

Some of the issues raised regarding which types of music may function best in music appreciation courses have been addressed tangentially in previous research articles. For example, LeBlanc (1982) presented a model that suggests a relationship between repeated listening experiences, music instruction, music training, and students' music preferences. Elements of this model have been confirmed by researchers such as Getz (1966), Bradley (1971), Wapnick (1976), and Hargreaves (1984). They reported higher levels of enthusiasm among subjects for pieces heard repeatedly. However, other researchers such as Meeker (1971), Smith (1982), and Shehan (1984) did not discover such findings among their subjects.

In a study similar to the present one (Pembrook, 1997), the author attempted to determine what students were seeking in college level music appreciation classes and what class structures and content they sought. In that study, 81 students from traditional music appreciation courses were surveyed. Because of the similarities between that study and the present one, outcomes of that study are further reviewed in the Results section of this paper. The primary difference between that study and the current one is that the initial research was limited to students in traditional, classical literature music appreciation courses.

Questions addressing students' satisfaction levels with music appreciation courses would seem, in light of research, to be greatly affected by the music literature and focal point of various types of music appreciation courses. Therefore, the present study was initiated to further investigate the questions originally presented by the author. Specifically, the present study investigated differences in students' expectations and insights regarding music appreciation classes dealing with very familiar and unfamiliar styles of music. To focus the direction of the present study the following research questions were developed:

1. What are the demographics for students enrolled in college level rock and roll and multicultural music appreciation courses and how do they compare to those of traditional music appreciation classes? (i.e., Who takes the course? What are the levels of music performance activity past and present for the students? What age and gender descriptions summarize the student population? What genres of music do they embrace when listening?)

2. What are students' strongest motivations for taking any of the courses? (i.e., What do they expect from the course and how are these expectations fulfilled or ignored?)

3. What positive outcomes occur as a result of these music appreciation courses? (i.e., Do students taking the courses indicate that they enjoy listening to music more after 15 weeks of music education? Do they think that they listen to music in a different way as a result of the course? Do they learn things in the course that they consider to be important? Which composers and pieces are well received?)

4. How are students frustrated by music appreciation courses, be they rock-oriented or multiculturally-based, and how do these frustrations compare to those in tradi-

tional music appreciation courses with Western art music serving as the foundation?

Methods and Procedures

During the Summer 1996 and Winter 1997 semesters, information addressing the research questions included in the present study was gathered from classes held at a mid-western university. Pilot studies indicated that the initial survey instruments could be completed in less than 5 minutes and did indeed evoke the types of responses the researcher sought. Therefore, the survey was distributed to 82 students enrolled in either *The History and Development of Rock and Roll* or *World Music.* Because the line of research dealt with students' preconceptions about what the class might be as well as how the class functioned for the students, the survey was given at the beginning of the first class period before any syllabi were distributed or lectures and discussions were presented. Students completed the presurvey in approximately 5 minutes and returned the forms to the course instructor.

Both classes were for 3-credit hours and required students to attend 45 hours of lecture and demonstrations during the term. The summer courses were conducted over a 4-week period whereas the Winter-term courses spanned 15 weeks.

The researcher taught neither course. The rock and roll course was taught by an experienced college professor who had served as the instructor for the course for many years while the world music course was being offered for the first time at the Conservatory. Both classes included listening experiences and lectures and the world music class incorporated guest speakers.

During the last week of the course, the researcher provided students with the postsurveys to solicit students' views on the effectiveness of the courses and how content had fulfilled students' expectations and/or changed how they dealt with music. Students were given sufficient time to complete the postsurvey with most again requiring less than 5 minutes to finish the task. Because of normal attrition and absences the postsurvey was completed by a smaller number ($n = 51$) than those filling out the presurvey. Only the final exam review and the test itself occurred after the second survey.

Results

As previously stated, 82 students returned the presurvey and 51 students returned the final questionnaire. Not all students answered all questions so the total *n* varies for each analysis. The first research question sought to establish the profile of a student taking either the rock and roll or world music courses. Results of the survey indicated the following:

1. Music appreciation students in the rock and roll courses were, for the most part, traditional students with 89% falling in the 18-22 age demographic. The classes were populated with more females (56%) than males (44%). There was no clear subgroup taking the course though a quarter of the students were from health related fields such as medicine, the dental school, and pharmacy programs. The world music course attracted an older group of students with half falling in the 31-40 bracket. Nearly three quarters of the students were male and all were music majors. In previous research Pembrook (1997) had indicated that most students in traditional Music Appreciation courses were also in the 18-22 bracket (over 80%) with an even distribution of males and females.

2. In that same study, Pembrook found that two thirds of the students (67%) receiving traditional music appreciation instruction (i.e., largely classical literature) were not actively engaged in making music through lessons, ensembles, and the like. The present research found that 86% of those in the rock and roll class were not engaged in music making. While half (49%) had taken private lessons in the past (mainly on piano), only a third had been enrolled in either high school band or chorus.

Interestingly, participation in rock ensembles was limited to a very small segment of the class, that is, only 6% had played in or were currently playing in a rock band. Nearly one third (31%) indicated no previous experience in music making activities privately or in groups. Because the world music course was populated with music majors, it seemed of little value to confirm their previous or current involvement with lessons or ensembles. Instead, they were asked if they had ever experienced "world music" through participation in (a) an ensemble, (b) private lessons on a nontraditional instrument (e.g., luna, shakuhachi, sitar, etc.), (c) a workshop, or (d) a course on world music. Over half of the students enrolled in world music indicated no experience whatsoever in any of the four formats.

3. To determine the musical listening activities of the students as of the first day of class, students were asked to describe their favorite groups, musicians, or ensembles, their favorite type(s) of music, and their favorite pieces. An open-ended response format was used and no categories were provided. Many composers/performers ranging from U2 to Metallica to Chopin were listed with only the Beatles and the Rolling Stones receiving multiple votes. While rock was the predominant listening genre for the students in the rock and roll class, many said their favorite pieces were classical with pieces by Bach, Beethoven, and Chopin appearing frequently. Music majors in the world music course were asked to list favorite world music groups, genres, and pieces. Pretest responses were very limited but included mariachi and gamelan ensembles.

The second research question was intended to determine why students took the course. A closed, unordered response format allowed the students to choose between several responses ranging from "personal choice" to "required for the degree." For the rock and roll course, results indicated that

51% chose the course to satisfy humanities requirements for the degree. An additional 30% chose it as a free elective, meaning that any course from any school could have sufficed for the degree requirement (i.e., the elective hour did not have to be a humanities course). Slightly over one tenth of the population (11%) chose to take the course for their own edification (meaning the course would not be used to satisfy degree requirements in any way). On the other hand, 78% of the students in the world music course were using those hours to meet program elective requirements.

When the students in the rock and roll course, taking it as a requirement for humanities or elective credit, were asked why they decided to take that particular course, nearly half (48%) stated that the course title and description "sounded interesting," and nearly a quarter (23%) thought that the course would be fun. This differs slightly from results of the author's 1997 study with students in a traditional music appreciation course where a primary motivation was "a love for music." Only 8%, as compared to 32% in the 1997 study, indicated a love for music as the overriding motivation. The rock and roll course had also received good advertising by word or mouth as 17% reported that they were there because a friend had recommended it. The world music course, on the other hand was a new offering. Over half the students indicated that their main motivation was an interest in world music and a desire to increase personal knowledge and teaching competencies relating to it.

Another aspect of the second research question pursued what these students wanted to learn in a course called "Music Appreciation," what they felt they would be asked to learn, and, in the end, what information or skills they valued from the course. The first point was addressed using an open-ended question which simply asked what they would like to learn in the course. Because of the open-ended format, responses varied widely. A review of the student input indicated, however, that responses seemed to fall into two primary categories. Nearly a third (31%) said that their first wish was to learn the history of rock and roll while almost as many (28%) wanted to learn more about individual artists or groups such as the Beatles. One student in an interesting comment relating to rock music of the 60s and 70s said "I want to learn about the music my parents love."

Students in the world music course also outlined two major subject areas they hoped would be addressed. The first was a major undertaking in that one third of the students wanted to study "music of all cultures." One quarter hoped that the cultures and politics of various societies and their affects on music making in the society would be discussed.

When asked to name what they thought would be required in the course, students in both areas felt that they would be asked to "name that tune, artist, or culture" in some type of drop the needle testing format. The author found that this also was one of the main expectations from students taking a traditional music appreciation course. Interestingly, only 4% of the students in the rock and roll class and 15% of the students in the 1997 study were seeking the ability to "name that tune" and no students in the world music class stated that they would like to be able to name specific tunes or artists. Perhaps this implies that music students don't conceive of a core repertoire list in the area of world music.

At the end of the semester, students were asked how the course fulfilled expectations and differed from expectations. Answers varied widely in the rock and roll course with the largest agreement (26%) centering on the fulfillment of the expectation that they would hear lots of music examples played in class. Students in the world music class split evenly across three fulfilled expectations. They indicated that (a) the class focused on non-Western music, (b) it presented the notion that each culture's music is unique, and (c) the music of a society was studied within the context of a culture.

When students were asked to discuss how the class differed from expectations an interesting theme emerged. Students in the rock and roll courses apparently thought that in this 3-credit hour course featuring 45 hours of instruction, all groups, artists, and songs in rock history could be covered in depth and their personal favorites would be discussed in even greater detail. Comments such as "I thought we would spend more time on the Rolling Stones; they are my favorite" were quite common. In that same theme, students in the world music course repeatedly commented that "there was not enough time to cover more cultures." Many students in both courses expressed a hope that the class would be expanded to two semesters to provide time for some or more study of a favorite area.

The fourth research question related to changes in students' interactions with music (positive or negative) as a function of completing the rock and roll or World music courses. On the presurvey, students were asked to indicate how much they enjoyed listening to music. A 10 point bipolar scale was included with 10 representing the idea that listening is "fantastic" and 1 meaning that the students did not like listening "at all." Students were asked to circle a number from 1-10, which represented their enthusiasm for music listening.

On the presurvey, students from the rock and roll class produced data indicating a mean of 9.30 with 86% circling a 9 or 10. When this question was repeated on the posttest for rock and roll students the mean had fallen slightly to 9.28 with 84% of the students indicating 9 or 10. Music majors in the world music Course produced a mean of 7.38 on the pretest regarding their listening pleasures for non-Western music. This value increased to 8.88 when the same question was repeated at the end of the semester but, as might be expected, it still trailed the expressed level of enjoyment for listening to music from the "Western tradition" which elicited a mean of 9.38. This number is amazingly similar to the pretest means for the rock and roll class regarding listening enjoyment (9.30) and the figure from the author's 1997 study dealing with students in a classical literature music appreciation course (9.32).

Differences between results from this study and the earlier one were found regarding the effect of the course on listening patterns. In the previous study, two-thirds (66%) of the students completing the postsurvey stated that they listened to music differently after taking the course. However, in the present study 95% of those in the rock and roll class said that they listened to music differently as a function of the course. The most predominant answer (given by 24% of the students) was that they were much more active in trying to identify the instruments they were hearing. Other popular responses were that they listened for period/style more and tried to hear musical elements that reflected historical influences. Almost all students in the world music class (86%) also indicated that they listened to music from other cultures in a different manner with the element of form increasing in importance. Many also said that they paid less attention to harmonies when listening to non-Western music. However, this group was evenly split regarding whether they had developed "new ears" for Western music as a function of a course in non-Western music.

When asked to discuss the aspect(s) of the course that they found most interesting, students in the rock and roll course frequently chose one of two responses. First, anything and everything about the Beatles appeared to fascinate them. The other topic, which they found interesting, was the sociological/cultural interplay between rock and roll and cultural events. Many noted how culture had helped form rock and roll and vice versa. There were also two predominant areas of interest for students in the world music course. Students enjoyed understanding other cultures through music and reported that they felt they had developed confidence in listening analytically to music regardless of the cultural origin of the music. Many stated that aspects, such as form, were perceivable in pieces regardless of which specific culture was being studied.

Students in both types of courses were asked to indicate their favorite ensembles/genres and also to indicate the piece that they enjoyed the most during the semester. Students in the rock and roll course overwhelmingly favored the Beatles. In fact, 51% of the responses pointed to this landmark group. Jimi Hendrix and Elvis Presley finished tied for a distant second. The Beatles were also responsible for the two most frequently cited singles—*A Day in the Life* and *Lucy in the Sky with Diamonds*. Students in the world music course reportedhighest levels of enjoyment for music from Africa with excerpts featuring bamboo flute playing receiving strong support.

In spite of these many positive comments, students were frustrated by some aspects of both classes. Most notable was the observation that one semester is not enough time to adequately address either subject matter. Students in the rock and roll courses, when asked to address negative or frustrating aspects of the course, routinely stated that the course should use two semesters to adequately cover the material. Students in the world music course expressed similar frustrations. Many felt that a 15-week course might be less frustrating if it addressed the music of one culture rather than many. The author reported similar findings in the traditional music appreciation setting in that students felt their favorite composers and groups had been shortchanged. Students thought more time should be devoted to their favorites. Two other frequently noted frustrations from the rock and roll course dealt with the test format (they would rather answer in formats other than essay) and the most recent literature (disco, electronic synthesis, rap, and funk were not generally well received).

Discussion

From both a consumer satisfaction and a learning efficiency viewpoint it would appear that music appreciation instructors should consider the needs of students as they develop course goals and materials. Music appreciation courses may serve to elevate students' interest levels in music and act as a catalyst for increased music listening during the remainder of students' lives. Therefore, by creating positive experiences, teachers are not only providing good instruction but also, perhaps, serving an important function in maintaining the longevity of music in selected venues.

In the completed surveys used for the present study, students in the rock and roll class indicated that, primarily, they wanted to learn a general history of rock and roll and find out specific information about rock and roll artists. This closely parallels the author's earlier findings for people enrolling in traditional "classical" music appreciation courses. On the other hand, students from both the rock and roll and world music courses thought that the primary goal would be to identify specific pieces, genres, or cultures.

Most students in the present study, not surprisingly, were taking the music appreciation courses to satisfy degree requirements. Perhaps, it is too much to hope that the altruistic motivation of self-development would be the leading motivator for these students. Almost 80% of the students did take the course to satisfy electives. It should be noted, however, that most of those enrolled in the course could have satisfied these elective requirements by completing almost any course on campus or for some, any liberal arts course. The fact that so many were enrolled in the courses and were pleased by the content seemed to reflect positively on the power of music. It would also seem important when selecting titles for such courses to choose wisely as over half of the students in both the rock and roll and world music courses indicated that they were attracted to the course because the title and implied course content sounded interesting.

Demographic data from the pretest indicated that, like the students in traditional music appreciation courses, students enrolled in rock and roll history are not very active as music makers. While two thirds of the students in the 1997 study were not engaged in solo or group music making at the time of enrollment, 86% of the rock and roll students were musically "inactive." Somewhat surprisingly, only 6% were presently or had ever been involved in rock bands. In a similar pattern, over half the music majors enrolled in the world music course were not involved in world music making activities.

Another parallel which surfaced as a result of the present research was that students seem to have different criteria for their favorite pieces, groups, and genres. While most students in the rock and roll course indicated that rock music was their favorite type, many indicated classical composers or pieces from other genres as their favorite. This crossover pattern wassomewhat unexpected.

Many music appreciation courses exist specifically to teach or enhance listening skills. It was therefore good to see that students in both courses from this study as well as students in the 1997 study expressed confidence that their listening patterns had been altered by the courses. Students in the rock and roll courses stated that they attended to instrumentation much more and tried to find elements of the music that fit into a larger evolutionary scheme. World music students gained confidence in finding musical elements (e.g., form) which could be perceived regardless of the culture of the music.

Whereas, students in the classical literature classes reported slightly lower means for enthusiasm regarding listening by the end of the semester, no such drop was found in the present study. Students in the rock and roll class retained a remarkably high figure (9.32) and students in the world music course increased nearly a point and a half on a ten-point scale. Whether the nearly identical scores across the three groups (traditional = 9.32, rock and roll = 9.30, and world music = 9.38) for listening enthusiasm were coincidental or they approximate some larger "group truth" needs to be further researched. Perhaps the figures are artificially high because the population measured had voluntarily enrolled in a music course. But research into the aesthetics of music consistently points to music as one of the most pleasurable activities for people, confirming that these pretest figures may be somewhat universal.

The Beatles served as cultural icons of the 60s. Present students seem to be fascinated with them also. Whether this is because of the quality of their music or because of their place as legends in music history also deserves further investigation. Based on the sample from the rock and roll class, it would not appear that present artists are having an effect similar to what the Beatles created in the 1960's. In fact the most modern styles at the end of the course were greeted with the least enthusiasm. This might be expected if the class rosters had been dominated by people in their 30s, 40s and 50s but was somewhat surprising considering the class was largely populated with 18-22 year olds.

It is somewhat ironic that the biggest frustration expressed by students in both the rock and roll and world music courses is also a compliment to those instructors. Students in both areas wanted to learn more and called for the classes to be expanded into multiple-semester units. What becomes obvious to students and instructors very quickly is that no matter what the genre—classical, rock and roll, or multicultural—one semester is not enough to do justice to all pieces, composers, groups, countries, or ensemble types. Whether it is better to continue to try to "cover" everything in a small amount of time to provide a larger context or to deal with small amounts of information but skip the big picture is a recurring question for teachers in all fields.

In general, students in both types of courses studied in this research seemed to enjoy their music appreciation studies. When combined with the results of earlier research with traditional music appreciation courses, it would appear that the courses are making a positive impact on students' lives and that the goals espoused by earlier music appreciation pioneers, namely, increased listening skills and knowledge of music history and theory, are being realized.

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The Missouri Fine Arts Academy: Students' Opinions Regarding Achievement And Arts Education

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The Missouri Fine Arts Academy, funded by the Missouri Department of Elementary and Secondary Education, draws artistically talented high school students from across the state for three weeks in June and July to improve their aesthetic skills in a select artistic community. The interrelated arts curriculum, based on the National Standards for the Arts, is facilitated by a faculty of nationally respected artists. Music students surveyed upon arrival and departure at the academy (MFAA) confirmed the unique nature of the curriculum. Responses from students suggested a long-term involvement with music in the future. The study involved collection of data via student survey instruments, videotaped focus groups, and vocal/instrumental assessment forms provided applied teachers.

In an article in *Learning* (1996), Gaynor proclaims the importance of arts education. Gaynor states that more than 90% of Americans polled recognize art as a vital part of education, want their children to have more arts education, and feel that music is a part of a well-rounded individual. Public preferences and demands for the arts as core curricula have prompted attention to include more arts in classroom settings. In fact, colleges give special consideration to students in the selection-acceptance process who have sampled the arts by taking arts courses in high school (Duffy, 1992).

A study by the National Endowment for the Arts showed that dance and drama are the two arts least addressed in public school settings (Gaynor, 1996). In an effort to address these deficits and encourage more arts in the classroom, over half of all public school districts in the nation offered their teachers professional training in the arts last year (Gaynor, 1996). As a result of professional in-service training for teachers, interrelated arts projects have developed in local school districts around the country. For example, administrators in Pasadena, CA, pair public school teachers with master artists allowing students a total of 100 hours of combined visual arts, performing arts, and arts-related language instruction in a semester in a program called FLARE (Fun with Language, Arts and Reading). The program spotlighted in *Educational Leadership* (Ashbacher, 1996) boasts that "infusing art into the curriculum" provides students with motivation to succeed in school and life while giving them important tools for learning from and communicating with their world.

> Interdisciplinary, interrelated, integrated curricula provide students with a sense of how knowledge in one area relates to what is studied in another. While it is evident that arts such as music, visual arts, dance and theater are separate and discrete, it is also possible to go beyond the perception of elements unique to a single art form and draw relationships among various art forms. This can be achieved through understanding characteristics they share, such as color, form, balance, repetition, contrast, as well as historical perspectives and cultural origins. (Anderson & Lawrence, 1995, p. 451)

Interdisciplinary study, which infuses and interrelates the arts, fosters students' deep understanding of not just one but several core disciplines including math, science, and history, according to Howard Gardner (1993). Gardner suggests, in his *Theory of Multiple Intelligences,* that interdisciplinary learning develops and utilizes more than one of the seven intelligences (linguistic, musical, mathematical, spatial, interpersonal, intrapersonal, and kinesthetic). This is an important fact, when one recognizes that all students are different largely because they possess different combinations of the seven intelligences (see Gardner, 1983). According to Gardner students should experience and master as many enrichment techniques as possible.

Clarifying the aims of such an interrelated arts curriculum, the *National Standards for the Arts* outline the goals of each of the arts defining what students should know and be able to do in the arts at certain grade levels. Achievement of the *National Standards for Arts Education* is the focus of extensive research today. One portion of the National Standards is the *National Standards for Music Education*, which describes music skills and knowledge students should master by high school graduation. The determination of what would constitute reasonable evidence of achievement of the standards, the selection of engaging tasks and activities for students that produce the evidence and the application of fair and sensitive methods to score student achievement, challenges music educators to produce immediate assessment plans (Philip, 1997).

In an article entitled *Implementing the Standards*, Watkins (1996) focused on a series of 13 books, *Strategies for Teaching*, which include methods books spanning prekindergarten to 12th grade band, chorus, general music, strings/orchestra, guitar, keyboard, and specialized ensembles. The books present strategies submitted by music educators for implementation of the standards. These resource materials are published by the Music Educators National Conference (MENC) and are currently in use in many public schools (Watkins, 1996). More curricular strategies such as these are needed for successful implementation of the standards by 1999.

Such curricular strategies may exist at the Missouri Fine Arts Academy (MFAA) funded by the Department of Elementary and Secondary Education. The MFAA draws artistically talented students from across the state for three weeks in June and July to develop and improve their skills in a select artistic community. A faculty of nationally respected artists is enlisted with the charge to cooperatively design an interdisciplinary curriculum compatible with the *National Standards for the Arts*.

Information, gathered from students attending the academy, could provide further insight toward implementation of the national standards. Although somewhat similar summer arts endeavors exist around the country, many are performance driven culminating in a musical theater production (Moriarity, 1988). Other state programs, usually called Governors' Programs, make no claim regarding a connection with the national standards or tie to local school arts development.

For example, *The Oklahoma Summer Arts Institute* [on-line] selects 230 high-school art students through auditions and applications for a 2-week interrelated arts program, but the public school benefit or tie to the national standards is not addressed. MFAA is unique in that the curriculum is focused on the national standards with the goal of impacting public school curricula in the state of Missouri. Many questions have been posed regarding the impact of the MFAA on public school education:

1. Are the goals set forth by the *National Standards for the Arts* at work in the academy?
2. Is the Fine Arts Academy a uniquely different experience to explore the arts?
3. What benefits do the students realize?
4. What benefits do the local community and/or school derive?
5. Do students gain insights on career and college choices in this setting?

Because of the unique nature of MFAA and the considerable expense involved in such an endeavor, information on the efficacy of such an endeavor is of interest to legislators, educators, and arts advocates as they determine future funding for the program. This research, primarily focused on music standards, provides data to answer such important questions. Gathering opinions via a survey instrument yielded important quantitative data while further clarification of the survey data resulted in qualitative data by documenting statements made by students in a discussion forum and statements made by faculty from a musical analysis framework. According to Bresler, "the aim of qualitative research is not to discover reality but to explore different interpretations of that reality by constructing a clearer experiential memory which helps us obtain a more sophisticated account of things" (1996, p. 6).

Method

Three tactics were utilized for data collection: (a) the entire music student population completed a survey upon arrival at the MFAA and again on their last day at the MFAA; (b) a random sampling of 10 students (selected using a random number chart) were videotaped during their first and last applied lessons, and videotapes were subsequently analyzed by music faculty at the academy; and (c) the same 10 students were randomly grouped into two 5-person focus groups and participated in videotaped discussions facilitated by the researcher and graduate assistant on the last day of the camp. Comments from these sessions were documented by scripting the videotapes. Consequently, a combination of quantitative (survey) and qualitative (musical analysis and focus group) data were collected.

Population

Subjects for this study were music students (*N* = 82) from the entire population of 167 artistically gifted high-school students all nominated by their school districts to participate in the second MFAA summer endeavor. Permission cards allowing participation in this study were mailed to the parents or guardians of each music student 2 weeks prior to the academy. The only consideration for taking part in this study was participation as a music student in the MFAA.

Focus Group

Ten music students, randomly selected from the total music student population at the MFAA, participated in two focus groups. Participation in the two focus groups was subsequently randomized. Each student was informed that, as part of a focus group, opinions would be elicited during a discussion forum.

Focus group participants were individually videotaped during their first and last applied lesson. Subjects played a selection of their choosing or an alternative suggested by the applied teacher. By telephone conversation or person-to-person prior to the academy, applied teachers were informed that their students were the subjects of ongoing research and subsequent videotaping would occur. Additionally, applied teachers were asked to evaluate musical performances by those students.

During the time period between first and last lesson, the students studied with the applied teacher twice each week, practiced as time permitted, and participated in the scheduled activities of the camp. Practice agenda and procedures were at the discretion of the teacher.

The two focus groups, referred to as M Group 1 and M Group 2, met on the final day of the academy to reflect upon the MFAA experiences and discuss individual and collective artistic skills and what impact the MFAA might have on their future. The 10 students met informally over pizza and soda to raise the comfort level in this setting before breaking into the two respective groups to discuss individual experiences and whatever opinions they might hold regarding the national standards and the MFAA.

Survey Instrument

A survey was designed by the research team to determine the students' perceptions of their artistic skills and their understanding of the *National Standards for the Arts.* Two versions of the same survey were used, a preacademy version and a postacademy version, altered only in verb tense and question sequence. The survey contained 33 multiple-choice questions. The instrument was administered at the beginning of the academy and the end of the academy.

Music Analysis Form

Vocal and instrumental music analysis forms were used to evaluate individual performances of the 10 focus group subjects. Each applied teacher was instructed to rate videotaped performances utilizing a Likert-type scale, to give comments on performance, and to return the form within 7 days. Five lines were provided for comments and the teachers were verbally advised to use as much extra space as needed. Two evaluation forms and videotapes of the student's first week and last week applied lessons were provided to each master teacher.

Results

The survey was administered to the entire music student population (*N* = 82) at the beginning of the academy and 81 of the 82 participated in the postacademy version of the survey. Some students did not answer some of the questions during each survey time. No explanation was given for the absence of one student or for not answering some questions.

The first goal of the study was to determine the extent to which the *National Music Standards* were at work in the MFAA. Students were questioned regarding their vocal and instrumental confidence in solo performance (National Standards 1 and 2) with 70% claiming some confidence in singing and 80% claiming confidence on an instrument. No change was noted from preacademy to postacademy in response to this question. When asked about improvising melodies and accompaniments (National Standard 3), 20% answered that they had never experienced improvisation while 12% selected that response following the academy. Similarly 26% of students claimed they had never composed music (National Standard 4) in the postacademy survey. That percentage was down from the 39% who claimed no composition experience upon entering the academy.

National Music Standard 5, regarding reading and notating music, is recognized by the survey question, "Which best describes your music reading skills?" Responses indicated a lower confidence level in music reading following the academy experience: while 31 answered “Perfect,” and 49 answered “Somewhat” in the presurvey, only 21 answered “Perfect” while the rest of the students gave themselves lower ratings following the academy.

Listening to, analyzing, and describing a musical performance (National Standard 6) was addressed in the survey. Prior to the academy, 93% of students felt they were knowledgeable about some stylistic differences in music and could describe those differences and 90% selected that answer following the academy. Students’ opinions of their ability to evaluate a musical performance (National Standard 7) remained constant in both pre- and postacademy surveys with 89% stating they could evaluate a performance in terms of the aesthetic qualities and musical means utilized to evoke feelings and emotions.

When asked about the relationship between music and the other arts (National Standard 8), responses did not vary in pre- and postacademy surveys where 85% claimed an ability to describe such relationships both historically and from a cultural perspective.

In a related topic, understanding music in relation to history and culture is addressed in National Music Standard 9. To partially measure academy participants' understanding of the cultural and historical impact of music, two questions were posed about the role of music in society. One question asked

"What role do music and the arts play in an ideal society?" On the preacademy survey, 100% of the responses were clustered in the first two choices "vital" and "very important." On the postacademy survey, distribution was spread over four possible choices.

Comments made during the discussion forum reflected that participation in the academy heightened understanding of the relationship between music, the arts, and disciplines outside the arts (National Music Standard 8). Statements included:

- *I've become more aware of other art forms* (after experiencing visual arts at MFAA). *If I had an open class, I would probably take art.*
- *You never think you can do something* (an art form other than music) *until they make you try it.*
- *I'm ready to try anything now.* (after experiencing dance and drama here). *I'm gonna go home and try out for the school play.*

The second research question dealt with the Fine Arts Academy as a uniquely different environment for experiencing the arts. The following personal opinions recorded during the discussion forum expressed the unique quality of the academy experience, specifically being with others with like interests:

- *I'm with 170 other divas, it's so great. These people are just like me.*
- *All these other people are so talented. They're all so outgoing, we all have something in common* (the arts) *even if we are so different.*
- *They've done the same things. I'm just as good as you are, we could compete* (unlike at home) *and still be really good friends.*
- *We experiment with energy balls. I'm ready to try anything* now.
- *I love being around these* (artistic) *people. They don't have any boundaries* (creative), *and if they do, they break them. They all understand how much effort it* (art) *takes,*

because we all respect each other... (the) *other artists are very accepting.*

- *The memory of these* (artistic) *people will always be in my head. I think this is wonderful. We think this is wonderful. We love the MFAA.*
- *Everyone here is so ready to support you in whatever (artistic thing) you do, everyone here is so accepting, no one is going to laugh at you.*
- *I was surrounded by all those people from St. Louis and I'm from a town of 186 people. That's it. You're not prepared for something like this. It was just culture shock to me. It totally destroys those (big city) stereotypes that people have always thrown at you.*

One master teacher addressed this issue in an evaluation of one of the students (edited for anonymity):

- *This technique and style was completely new* (unique) *to the student. The student picked up the rhythm and concepts quickly, but it takes time to develop good tone, dynamics, phrasing, and interpretation. I think the student enjoyed the lessons* (a first time experience) *and felt a sense of accomplishment* (performance skills) *from his work.*
- *I believe the student will find a way to use this* (newfound confidence) *in their other work. I hope the student has a new confidence for their abilities and the drive to develop them.*

Attempting to identify benefits the students realized by attending the academy, the survey solicited students' opinions regarding the academy. Survey data indicated a statistically significant difference between pre- and postacademy responses. Students were asked to rate their feelings about the academy experience on a scale of 1-5 with 1 being ecstatic and 5 being negative. Prior to the academy, the average was 1.68 and following the experience, it was 1.19 ($t = 4.72$, $p = .0005$).

During the discussion forum, 9 students were able to articulate benefits they reaped from participation in the academy:

- *I'm more aware of what's going in internally, what I'm vocalizing. I've become so much more aware of what's going on inside.*
- *I'm completely different. I made this list when I go home. I have more goals.*
- *This place has taught me to ask for what I need, ask for help if I need it.*

One of the 10 forum participants indicated that no benefits were gained:

- *I don't think my performance has gotten any better.*

Comments taken from master teachers via the music analysis form also reflected the beneficial nature of the MFAA experience. The following comments represent both positive and negative aspects of the students' time at the academy:

- *The student went from limited range, timid attacks, to huge expansion of range, more vocal confidence. Ideal student!*
- *I think the student enjoyed the lessons and felt a sense of accomplishment from his work.*
- *I also think the student benefited from some work we did in some other lessons* (not on videotape).
- *I believe the student will find a way to use this in his other work.*
- *I believe the student gained a lot of power through the academy that will provide the confidence to assist her when she returns to school.*
- *The student is an extremely talented.*
- *The student grasps concepts quickly which show off the voice to its fullest. I can't wait to hear this voice in a few years after more serious study.*

- *This student had much talent and potential. The student was very interested in gaining knowledge throughout our sessions.*
- *The student picked up the rhythm and concepts quickly.*
- *The student seemed to respond to various ideas that I shared.*
- *The student had shared with me his desire to study voice, and really had very little interest in playing the "instrument" ... never really practiced between lessons.*
- *The student seemed intimidated by the other students.*

Using a Likert-type scale to rate the performance skills, the master teachers gave 9 of the 10 students higher ratings on the postacademy analysis form than on the preacademy analysis form. Additionally, in the final evaluation item labeled "overall rating," 7 students showed improved rating numbers and 3 showed lower rating numbers at the end of the applied lessons.

Research Question 4 sought to determine what benefits the local community or school may gain by participation in the MFAA. To address that benefit, a survey question asked, "What role do you (the student) play in promoting music in your school and community." Data collection revealed that 85% of the students selected the "vital" and "very important" responses on the preacademy survey whereas 91% marked the same two categories on the post-academy survey.

Community benefit was addressed during the discussion forum. The students indicated how they felt the community would or would not gain from the student's participation in the MFAA.

- *There's gonna be a lot of stuff I can take back and share with people. It's just going to be a growing experience for our whole school.*
- *My school board is very supportive. I mean I'm expected to go back and do a presentation for things (MFAA) like this.*

- *I've learned a lot here that I can take back to school. It's so neat to have all this support.*
- *Our school board wasn't even interested in it (MFAA). They don't care.*
- *Back home the school environment is totally unsupportive (of the arts). They don't focus on music at all.*
- *We experiment with energy balls.*
- *I'm ready to try anything now (I'm going to make a difference at home).*

The final research question focused on the issue of career and college choice made in the MFAA setting. Four survey questions addressed this issue. The majority of students at the MFAA planned to attend college (97%), 73% predict a future in the arts, and 80% expect to have daily involvement in music. There was consistent response scoring for all questions in both preacademy and postacademy surveys with one exception. Students were asked to select a career from five general categories. Prior to the MFAA, 55 chose the arts. Following the MFAA, 41 chose the arts. However, 24 respondents did not answer the question following the academy experience while on the first survey all students had selected a response.

Discussion

Defending the *National Standards for Music*, Bennett Reimer (1995) states that our goal is to prepare all people to take fullest possible advantage of all the musical opportunities afforded them not only in performance but also in improvisation and active music listening. Samuel Hope emphasized that the highest achievements in the arts, no matter what the cultural source, represent sophistication and that sophistication is exemplified in maximum performance and competence in music and the other arts. *The National Standards*, Hope states, "reflect the full richness of musical endeavor" (Hope, 1995, p. 19).

The National Standards framed the curriculum for the MFAA. The survey results of this study revealed a heightened awareness and understanding of creative skills by MFAA participants. Students were generally confident of their performance skills and abilities but predictably skeptical and unsure of their improvisational and compositional skills. Gain was indicated in composition and improvisation experiences during the academy. Teaching strategies in force at the MFAA, which provided such experiences, could provide valuable information to music teachers seeking to include such experiences in the public school environment.

Responses to the question regarding music reading skills support this assertion. On the postacademy survey, students indicated an enlightened perception regarding personal music reading skills. Students arrived at the academy confident of their exceptional music skills, which had prompted their selection to such an elite group. Study at the academy quickly revealed a world of untapped knowledge and expertise of which they were previously unaware. The opening of the mind to fathomless information and development of human potential is a beautiful sight to behold.

The survey administered before and after the academy indicated that the students felt the arts were vital or very important in an ideal society.

Students were confident of their ability to analyze and describe musical performances (National Standard 6) but it must be noted again that the confidence level decreased on the postacademy survey (pre = 93%, post = 90%). This may again, be indicative of enlightened perception regarding their personal knowledge base. Ironically, there was no change in students' opinions regarding their ability to describe the aesthetic qualities and musical means used to evoke feelings and emotions (National Standard 7).

Additionally, 85% felt they could accurately classify musical examples by historical period, style, and cultural origin. Such responses indicate that these particular students believe they understand the role of music in society and in relation to human history and culture which is reflected in the

9th National Music Standard and that this information is being conveyed in the public school setting.

The students felt strongly that the public's perception of the role of music and arts in society was different (and less enlightened) from their own view and perhaps that difference can be attributed to the students' exposure to the arts. It may, however, relate to something revealed in the focus groups when students expounded at length about the advantage of being with other artists. Students may feel alone in their advocacy for the arts in their hometowns and schools where they perceive "no one cares!"

The students' remarks during the discussion forum support the beneficial nature of MFAA:

- *I'm more aware.*
- *I'm completely different.*

The two example statements reveal a new attitude. The academy environment provided a unique learning atmosphere facilitating instruction in the National Music Standards. Additional student comments support this claim:

- *I wish everybody could have this experience, because I don't think I will ever have anything this great happen to me again.*
- *We love the MFAA.*

The uniqueness issue was addressed by one master teacher and exemplified by the teacher's comments about a student's new awareness of a different style in music study. Several students had never studied privately with a music coach. A master teacher described one other particular student as gaining special benefit from unfamiliar study techniques, again, supportive of the unique curriculum designed around the national standards and employed at MFAA. Studying percussion using aural techniques common in many nonwestern cultures, rather than the traditional music reading scores, provided an enriched appreciation for music in the global context. Such a multicultural approach was completely new to students participating in percussion lessons.

Student responses reflected an overall positive experience at the MFAA with numerous benefits. Many students noted the advantages of being with other artists who shared common gifts and interests indicating that perhaps they "fit in" better in the MFAA environment than back home. Many of the music students had no previous experience with individualized instruction on their instrument and their progress was noted by the master teachers in such statements as:

- *I think the student felt a sense of accomplishment from this work.*
- *The student has a new confidence in his abilities and the drive to continue to develop them.*
- *The technique and style was completely new to the student.*

As previously mentioned, other noticeable benefits, include the enlightenment to new information and awareness in the area of musical expertise, as well as an improved self-image and heightened self confidence.

Student responses indicated an enthusiasm for returning to their hometowns and schools and instigating change. Many spoke of how different their attitudes and lives were because of the academy experience:

- *I've learned a lot here that I can take back to school.*
- *It's just going to be a growing experience for the whole school when I get back.*
- *There's a lot of information I can take back and share with people in my hometown.*

It is not surprising that the majority of these outstanding young musicians had already decided on higher education prior to attendance at the academy and planned to continue daily evolvement with music. Once again, however, the enlightenment issue arose as more students claimed arts as career choice prior to the academy than following the experience. Exposure to the arts and artists in this environment may have clarified for some students that just "loving" the subject (art, music) is not enough to justify a career in that field.

Conclusions and Recommendations

Data gathered in this preliminary study raises additional questions for future research at the Missouri Fine Arts Academy. Once students return to their respective schools, will they make a difference in arts advocacy in their town as they claim the will? Will their hometown music teacher notice that change? A follow-up study of the students who participated in the current study is recommended to include a survey of the hometown music teachers at schools of the student participants as well as a follow up survey of the participants.

Replication of the study at future MFAAs is also recommended for validation and comparison. Exact descriptions of strategies utilized in the curriculum at MFAA provided by the faculty could provide important information and ideas toward implementation of the *National Standards in Music.*

Students in attendance at the MFAA were selected on their artistic musical skills and may not be representative of the general secondary population. Predictably, these students are intensely interested in developing their musical skills and promoting music in society. Nevertheless, their insights are valuable to implementing the national standards and promoting the arts in our communities. Further study with a control group of students not in attendance and students who were qualified but for some reason were not selected to attend the academy could provide information regarding the general school population, musically gifted students and the impact of the academy on such giftedness.

The MFAA provides a suitable population, environment and venue for gathering data important to arts education.

Continued scrutiny and documentation will be valuable to the future of arts in the public schools and an artistic culture.

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The Oklahoma Summer Arts Institute (http:// www. okartinist. org)

Effects of Notation-Based Versus Aural Warm-Up Techniques on Preference, Perception, and Performance by Middle-School Band Students

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Abstract

In the examination of techniques for improving the music learning process and student achievement, the warm-up period has often been overlooked. As research begins to lend support for procedures like developing aural skills through modeling, sequencing warm-ups with related literature, and utilizing a variety of teaching techniques (e.g., singing and movement), the warm-up period is gaining attention as a vehicle for implementing these concepts. The purpose of this study was to examine students' reactions to two different types of warm-up activities: (a) notation-based exercises, such as those included in method books; and (b) exercises based on aural skills, not using written music, with verbal instructions and modeling.

Final data consisted of results from a multiple baseline study variation containing four treatments (notation-based = 2, aural = 2). Subjects were an intact eighth-grade band ($N = 54$) whose daily routine consisted of notation-based warm-up exercises. Measurements were taken in two phases: (a) notation-based warm-up sessions (followed by a one-week transition period into aural warm-ups); and (b) aural warm-up sessions.

Data collected on aural and notation-based warm-ups compared student response, musical effectiveness, and off-task behavior. Results indicated that both warm-up methods used in this study were equally effective. Student attitude responses favored aural warm-ups. There were no significant differences ($p > .05$) found between notation-based and aural warm-up methods in their effect on off-task behavior or musical effectiveness.

Related literature lends support for expanding the design of the warm-up period to include activities that engage students in singing, echoing, and other aurally-oriented exercises. Using a variety of methods and sequencing warm-up activities to correspond with current performance literature have resulted in lower percentages of off-task behavior and increased comprehension by students. Future research comparing multiple ensembles receiving different treatments over a longer period of time may reveal significant differences in performance ability and musicianship.

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Factors Motivating Nonmusic Majors to Participate in Collegiate Choral Ensembles

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Abstract

The purpose of this study was to discover what factors motivate college students who are not music majors to sing in university choral ensembles. Subjects for this study ($N = 964$) were collegiate nonmusic majors participating in choral ensembles at their college or university. The institutions in this study were selected and grouped based on the population of their student body and represent each of the 7 geographical regions of the American Choral Directors Association. Singers were asked to provide data regarding the approximate size of their high-school graduation class and whether or not they had participated in choral music ensembles while in high school. Subjects evaluated the effectiveness of their high-school music instructors and their high-school music experiences using 5-point Likert-type scales. Results indicated that subjects' high school music experiences were positive ($M = 4.37$, $SD = .91$), and their high school music instructors were highly effective ($M = 4.08$, $SD = 1.13$). A one-way ANOVA revealed that students from small high schools evaluated both high-school music experience and high-school instructor effectiveness significantly lower than students from high schools with larger enrollments ($p < .05$).

Chi-square analysis of responses to questions regarding the influential factors in their decision to sing in college revealed that significantly more nonmusic majors were motivated to sing by musical factors than by non-musical factors ($p < .05$). A love for music/singing was the most influential factor in subjects' decision to participate.

Subjects were asked to list traits that best described their high-school music instructors. Terms used most often to describe these instructors were demanding, dedicated, enthusiastic, energetic, and competent.

Lastly, regarding their status as collegiate choral ensemble members, a large majority of the subjects (84%) indicated that their participation in the ensemble was totally elective. A much smaller percentage (10%) indicated that their participation in music satisfied a specific requirement (music, fine arts, humanities) for their degree program. Other specified reasons included enjoyment, sense of community, and personal fulfillment.

A Brief History of White Southern Gospel Music as Seen Through the Career of Dwight Moody Brock

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Abstract

Rooted in the 19th-century "fasola" tunebooks such as *The Southern Harmony (1835)* and *The Sacred Harp (1844)*, white southern gospel music emerged in America. Several decades later, such notable pairs as Dwight Moody and Ira Sankey (c. 1875), along with Billy Sunday and Homer Rodeheaver (c. 1910), paved the way for a mixture of religion and entertainment, thus beginning the gospel-based evangelistic movement.

This study presents a brief history of white southern gospel music while tracing the career of one of its pioneers, Dwight Moody Brock. Although many works have addressed certain aspects, few have centered on individual men and women who contributed to the formation, growth, and activities of this genre, the latter of which includes professional gospel quartets, singing schools, all-day singings, and the growth of the gospel music publishing industry.

Named after the notable evangelist, Dwight Moody Brock (1907-1988) was a musician and pioneer of white gospel music. He worked for both of the most well-known gospel publishing enterprises, the James D. Vaughan Company and the Stamps-Baxter Music and Printing Company. Brock also was the first "fifth" man added to play the piano for a quartet and he developed a rhythmic gospel piano style that thousands would copy in years to come. As an original member of the Stamps All-Star Quartet, he contributed to the first gospel recording on a major label, Victor. He also composed and participated in all Stamps-Baxter activities, eventually advancing to the presidency.

The study includes 6 chapters that examine Brock's life and contributions to white gospel. Chapter 1 serves as a brief historical overview of antecedents to the gospel song movement. Chapter 2 covers Brock's early life and musical training. Chapters 3 through 6 trace Brock's involvement with the Stamps All-Star Quartet, the James D. Vaughan Company, and the Stamps-Baxter Company, respectively. Within these chapters, a brief history of each organization will preface the material to follow.

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Six Highly Successful Band Conductors, And the Development of their Band Programs

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Abstract

Six highly successful university band conductors were interviewed to investigate factors leading to the success of their programs. Conductors were selected based on the following criteria: each had been past president of the College Band Directors National Conference, and was employed in their current position for 15 years or longer, at a university that had been listed among the top 30 programs in music in an annual national ranking.

Conductors who served as subjects for this study are: Frank Battisti, New England School of Music; Ray Cramer, Indiana University; James Croft, Florida State University; Donald Hunsberger, Eastman School of Music; H. Robert Reynolds, University of Michigan; and Richard Strange, Arizona State University.

Participants responded to questions related to their background and development, mentors, steps taken to develop their band programs in the past, the criteria by which a band program can be judged, rehearsal planning, score preparation, literature selection, recruitment activities, mentoring, interaction with faculty members, the future of college bands, advice to young conductors, the importance of professional organizations, and additional information. Responses to these questions were transcribed and compared for any similarities or differences among the approaches of the 6 conductors.

Findings indicate that strong music backgrounds as well as 2 or more mentors aided each participant in his development. A majority of the conductors indicated that the performance of quality literature and the programming of new works are very important in their band programs. Each participant spoke of the importance of mentoring students, and discussed the value of participation in professional organizations. Two areas of disagreement between the conductors were evident. Only 2 of the subjects described active involvement with recruiting students to their university. Programming was the second area of disagreement, as one conductor expressed a divergent philosophy of literature selection.

An Evaluation of Compositions for Mixed Chamber Winds Utilizing Six to Nine Players Based on Acton Ostling's Study "An Evaluation Of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit"

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University of Missouri - Kansas City

Abstract

This study is based on the 1978 dissertation of Acton Eric Ostling, Jr., which primarily deals with the evaluation of wind music literature for 10 players or more. Though the present study focuses on a different body of wind literature, wind chamber music for 6 to 9 performers, both studies are concerned with the identification of compositions that could be considered works of serious artistic merit or high quality.

A select list of 1,587 compositions for mixed-chamber winds was catalogued by the present researcher from a variety of sources, including wind literature books, publisher catalogs, magazine articles, dissertations, unpublished lists, and works suggested by colleagues and evaluators. Through a process, national in scope, 341 college music faculty members were invited to nominate potential evaluators to participate in the study. From the nominations, and at the discretion of the investigator, 20 evaluators were selected to participate. The 20 evaluators selected represent some of the most active conductors, performers, and coaches associated with wind chamber music today.

Ostling created a list of 10 criteria to serve as a guide or reference in determining serious artistic merit or quality of a composition. These criteria were developed from writings pertaining to musical aesthetics and music criticism, and address the subjects of craftsmanship, consistency in musical tendencies, form, and other areas within a particular composition.

The evaluators completed a survey that utilized a summated rating scale with 5 levels of judgment for determining the degree to which each of the 1,587 compositions met the criteria of serious artistic merit or high quality. From the total numbers of points received for each work, a mean score, standard deviation, and percentage of maximum possible points were calculated. The number of evaluators familiar with a composition, as well as a predetermined minimum mean score, determined the criteria by which a work would be considered a composition of high quality. Eighteen evaluators returned their surveys. A total of 1,587 works, composed prior to 1995, were rated by each evaluator. At the conclusion of the study, 288 compositions were found to meet the predetermined criteria of high quality.

Effects of Teacher Feedback to Sung Tonal Patterns on the Music Self-Concept of Sixth and Seventh Grade Students Categorized by Levels of General Self-Esteem

Deborah T. Jacobs
University of Missouri - Columbia

Abstract

The purpose of this study was to determine if teacher feedback to sung tonal patterns affected the music self-concept of 6th- and 7th-grade students. General self-esteem was also tested for correlation with music self-concept.

Students in 6th- and 7th-grade (N = 100) from three middle schools in Columbia, MO participated in this study. Each student completed the *Coopersmith Self-Esteem Inventory* and the *Self-Concept in Music* scale in a large group setting. The 2 scores for each student were used to place students in 1 of 4 subgroups: high general self-esteem/high music self-concept, high general self-esteem/low music self-concept, low general self-esteem/high music self-concept, and low general self-esteem/low music self-concept.

Subjects were then randomly assigned to 1 of 3 treatment groups (no feedback, appropriate feedback, positive feedback). The students, in a private session, attempted to echo-sing seven tonal patterns. The researcher responded to each attempt according to the assigned treatment and recorded the singing performance scores. Each student then completed the *Self-Concept in Music* scale once again.

No significant main effects or interactions were found. A low positive significant correlation (r = .37) was found between the scores for sung tonal memory and the posttest scores for music self-concept. A low positive significant correlation (r = .28) was also found between the scores for the music self-concept pretest and the scores for general self-esteem.

Results of this study validate that students are able to determine their own perception of ability in music, that this perception is stable after a short-term intervention, and that this perception significantly relates to their general self-esteem.

A Comparison of the Attitudes and Opinions of Parents and Students Regarding Participation or Nonparticipation In Three Sixth-Grade After-School Ensembles

Christopher M. Kohl
University of Missouri - Kansas City

Abstract

Student participation in extracurricular music activities is important to music educators. Closely related to student participation is student attitude and the attitude of the students' parents. The purpose of this study was to collect and compare information from 4 groups regarding motivating factors and impediments for participating in after-school ensembles.

A clarinet choir, a brass choir, and a percussion ensemble, each meeting once a week for 60 minutes after school, September through April, provided enrichment opportunities for 6th-grade students. Students who were regular members of the band program and completing their 2nd year of instruction were encouraged to participate, but their involvement in the after-school ensembles was optional. The beginning instrumentalists surveyed represented 8 elementary schools in a suburban Kansas City school district.

Four surveys were developed for the study--one each for students who participated and those who did not, and for parents whose students participated and those who did not. Parent surveys were made available and distributed at a large spring band concert. Student surveys were distributed during regular class time. Each survey was constructed using a Likert-scale format. Surveys also contained several open-ended questions.

Results of the study showed that for students who participated, and their parents who responded, a Spearman rank correlation indicated similar rankings for the elements related to participation. For students who did not participate, and their parents who responded, a Spearman rank correlation also indicated similar beliefs. The most influential reason given for participation by students was the opportunity to play more challenging music. For parents of these students, the opportunity for the child to play more often was thought to be the most influential motivator. For students who did not participate, the most influential reason given was being too busy. Their parents had the same response. Of the 39 participating students, 74 % indicated that they made the decision to participate on their own without any parental assistance. Parents provided similar information, as 92 % of the 25 respondents believed their child needed no assistance to decide.

Demonstrator Gender and the Woodwinds: Investigating Children's Differential Views of Gender Propriety

Keith A. Koster
University of Missouri - Columbia

Abstract

The present study examined the possibility that one catalyst of gender-biased attitudes toward specific musical instruments may be the gender of the individuals who demonstrate the instruments to children. During the experiment, 743 children (Grades 2, 3, 4, & 5) from a midwestern community viewed a series of videotaped demonstrations in which 5 woodwind instruments (bassoon, clarinet, flute, oboe, saxophone) were presented by various demonstrators (male, female, male & female team, and a demonstrator disguised as a penguin). Participants then completed a questionnaire asking "Who should play the bassoon [clarinet/flute/oboe/ saxophone]?"

In order to identify differences among several sets of variables, 2 sets of chi-square tests of homogeneity were computed. The first set of tests sought to find differences within the total sample (N = 743). Significance (p = .05) was found (a) between the participants' gender (female/male) and their responses to the bassoon, oboe, and saxophone questions; (b) between grade level and response to the clarinet, flute, oboe, and saxophone questions; and (c) between demonstrator and response to the flute, oboe, and saxophone questions.

The second set of tests, which investigated differences within each grade level, found statistically significant differences only between (a) gender of participant and instrument, and (b) gender of demonstrator and instrument. Lack of such differences was especially marked in the third and fourth grades.

Frequency counts of questionnaire responses showed that regardless of demonstrator, the majority of participants indicated that both boys and girls should play any of the instruments presented. Chi-square tests confirmed that the demonstrator(s) had little effect on participants' responses.

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New Music, Originally Composed for the Wind Band Medium, Performed at the Mid-West International Band and Orchestra Clinic, 1947-1996: Frequency of Appearance in Selected State and National Music Lists

Charles T. Menghini
University of Missouri - Kansas City

Abstract

The goal of this study was to identify the new music, originally composed for the wind band medium, at the *Mid-West International Band and Orchestra Clinic*, 1947-1996, and to determine the extent to which this music plays a significant role in the current educational wind band repertoire.

For the purposes of this study, a composition's significance was determined by its present inclusion on 3, 4, or 5 of the selected state and national band music lists examined. The lists used for this study are from the states of Florida, New York, Michigan, and Texas, as well as the National Band Association Selective Music List for Bands. These lists were selected by the author because they (a) represent regional diversity, (b) include states where band programs have traditionally flourished for the past 50 years, (c) were developed and revised by a panel of music educators concerned with the musical repertoire being taught within their states, and (d) contained music of various difficulty levels.

This study examined music designated as being at one of 6 difficulty levels (Grade 1 being simple and Grade 6 being difficult). New music was defined as that which was performed during its first year of publication by a band invited to perform at the *Mid-West International Band and Orchestra Clinic*. The author also established a number of additional criteria to assist in the selection of compositions used in this study. Results are reported by grade level with all titles presented chronologically by composer. A detailed appendix listing all works examined is provided.

It is hoped that band directors can further use this data to increase their awareness of the wind band repertoire as well as the importance of selecting appropriate repertoire for performance and study with their ensembles in an educational venue.

Motivating Factors for Student Participation in High School Choral Programs and Vocal Enrichment Activities

Sheri L. Neill
University of Missouri - Kansas City

Abstract

The purpose of this study was to discover what factors motivate high school students to enroll in chorus. Additionally, each student's self-reported best and worst aspects of the choral experience were investigated. Of further interest was students' participation in nonrequired-extracurricular musical and nonmusical activities. High school choral students from Missouri ($N = 1{,}020$) were surveyed. Respondents included members of the 1998 Missouri all-state choir, members of choruses performing at the 1998 Missouri Music Educators Association state convention, and members of auditioned and nonauditioned choral ensembles from 3A and 4A Missouri high schools. Survey responses were examined according to school size, gender, grade level, and previous piano experience. No significant differences were found ($p < .05$) across levels of selected groups' survey responses regarding students' motivation to enroll in chorus.

Using a 10-point Likert-type scale, students were asked to indicate degree of influence for selected and predetermined motivation factors on their decision to enroll in choir. Students' overall responses revealed that enrollment in chorus resulted from a love of singing (first) and performing (second). Previous choral experience and choral program reputation were also identified as important influences on enrollment decisions. The least powerful influence was friends' decision to participate.

Students were asked to identify 3 favorite and least favorite aspects of choir. Students indicated "singing" as their favorite facet of choral study. "Concerts" and "friends" tied for 2nd, while "trips" was denoted as the 3rd favorite part of choral experience.

Overall responses identifying "least" favorite aspects revealed "choral tests" as the most disliked element, followed closely by "fund-raising." "Extra rehearsals outside of class" and "class rehearsals" were also listed as less favorite parts of the choral experience. Future research, which specifically investigates aspects of assessment and rehearsal experiences and their effects on students' feelings, seem warranted.

Data showed that 79% of choral students were participating in 1 or more musical activities in addition to choir. A large percentage practiced at home on assigned music. In addition, choral students revealed an eagerness to audition for solos and honor choirs. Of the choral participants, 86% were involved in at least 1 school sponsored extracurricular nonchoral activity.

Murder, Schtick, and Jazz: An Exploration of Realism in the Broadway Musical *Chicago*

David A. Rogers II
University of Missouri - Kansas City

Abstract

Since the 1920s, Broadway musicals have approached realism in various ways and with varying degrees of success. In 1927, Kern and Hammerstein's *Show Boat* revolutionized the New York stage by combining elements of operetta and musical comedy, but more importantly focused on social issues of the time. In 1942, Rodgers and Hammerstein's *Oklahoma!* continued the tradition of lifelike characters and situations, heightened by the integration of all theatrical aspects into the plot of the show. Each song and dance sequence helped plot progression and character development. Again in 1957, Bernstein's *West Side Story* shocked audiences with realistic portrayals of gang violence and murder on stage through choreography. While each of these shows contained elements of realism in their plots and/or choreography, their scores are limited to the composer's distinct style of stage music and do not recreate styles that allude to the time or place of the story.

In 1975, John Kander and Fred Ebb, the songwriting team of the successful concept musical *Cabaret* (1965), teamed with director Bob Fosse to stage perhaps the darkest satire ever to open on Broadway-- *Chicago*. For *Cabaret*'s score, Kander had explored musical realism by creating a sound based on Kurt Weill's Berlin songs, actual music from the same historical period as *Cabaret*'s setting, and for the first time on Broadway a show recreated an authentic, "period" sound. In *Chicago*, a satire about female vaudeville singers turned murderers in 1927, Kander's style of musical realism replicated popular musical styles of the 1920s. Kander's models for *Chicago* came from diverse musical sources: Dixieland, burlesque, tango, and rag. Consequently, Kander's *Chicago* score displays an overview of 1920s musical styles--a sort of lexicon--that crystallizes musical sound prevalent both in 1920s Chicago and New York. Chapter 1 of this paper chronicles realism on Broadway, and Chapter 2 reconstructs the historical period from which *Chicago*'s story was taken. Chapters 3 and 4 analyze realistic elements of staging and musical styles, respectively, and Chapter 5 summarizes the long-awaited critical success of *Chicago* in 1996.

No. 35, 1998

Selected Piano Compositions of Beethoven and Schubert and the Effect of Well Temperament on Performance Practice

Robin M. Rysavy
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Abstract

During the latter half of the 20th century, a keen interest has arisen among musicians to determine how music of the 18th and 19th centuries actually sounded. Questions regarding the authenticity of tempo, articulation, ornamentation, interpretation, and choice of instruments have been researched. Performances on "period instruments" have become quite common, sparking an interest in the restoration and reproduction of authentic instruments.

One area of performance practice that has been unevenly noted and misunderstood is tuning and temperament, especially of the piano. Assumptions have been made that, from the time of J. S. Bach forward, equal temperament was most preferred on instruments with fixed pitches. Equal temperament is mentioned numerous times throughout history as the tuning of choice, but little effort has been made by present day scholars to verify that "equal temperament" of the 18th and 19th centuries corresponds to what is known as 20th century equal temperament.

As a solution to filling in this performance practice "missing link," an overview of historical temperaments is discussed in this dissertation. A clarification of 18th- and 19th-century terminology versus what the same terms mean today is included. Comparisons of 20th-century equal temperament to 18th- and 19th-century "equal temperament" are discussed and differences are noted. Historical approaches to tuning the piano are included, as well as contemporary tuning techniques.

It was concluded, as a result of this study, that strict equal temperament was not used on pianos prior to the 1880s. More likely, a form of well temperament was used; however, it was referred to as "equal temperament." The *Affekt* of well temperament on selected solo piano pieces by-Ludwig van Beethoven and Franz Schubert is discussed, as well as the influence of temperament in regard to some of the damper pedal indications of Beethoven.

Relationship Between Maxillary Incisor Formation, Practice Habits, and High Register Prowess for the Trumpet Player: Insights from Three Perspectives

Karl H. Sievers
University of Missouri - Kansas City

Abstract

Many theories and schools of thought exist as to the role of physiology in trumpet playing. It is possible that there is a relationship between maxillary incisor formation and high register prowess for the trumpet player.

Traditional pedagogy states that large, even upper teeth are preferred, with more recent theories preferring almost anything but even upper teeth, suggesting that those whose upper teeth plane possesses a "high point" have the advantage. No published studies exist that show a relationship between upper teeth formation and success, or a likelihood of success, in the upper register.

In order to establish whether trumpeters feel that a relationship between upper teeth formation and upper register exists, 66 volunteers, constituting a self-selected, convenience sample, completed a questionnaire distributed at the *1995 International Trumpet Guild Conference* in Bloomington, Indiana. These data were considered along with the careful study of related literature. In addition, 20 experts in the field of trumpet pedagogy/performance and mouthpiece construction were interviewed for their opinions on this subject.

The data reported by trumpeters at the *International Trumpet Guild Conference* suggest that there is a relationship between upper incisor formation and feeling secure in the high register. Formations identified as advantageous are presented. However, maxillary incisor formation was not found to be related to having a consistent upper register, ease in developing upper register, endurance, or practice habits. Experts interviewed were not in agreement on this subject, with a majority suggesting no relationship between maxillary incisor formation and high register prowess.

Related literature was mixed, with selected authors citing the need and effectiveness for orthodontic correction, others describing an ideal formation but allowing for the possibility that such formations are not required, and a few discounting any relationship between tooth formation and trumpet playing success.

Regarding orthodontic work, 11 % of respondents at the *International Trumpet Guild Conference* had received orthodontic work to improve high register playing. Of these, 29 % thought the procedure had helped their playing to some degree, 43 % thought it helped minimally, and 29 % found the procedure to be of no value.

American Indian Gourd Dance of Western-Missouri Powwows

Kelly M. Wilson
Central Missouri State University

Abstract

Powwows are a distinctive and customary part of American Indian culture, promoting good relations, heritage, and tradition. People of all cultures and ages attend powwows as participants or to watch others dance. Music and dance are 2 key elements of a successful powwow, providing a means of communication, competition, and celebration. However, because of the oral tradition for passing on music, few live recordings or transcriptions of American Indian songs are available for study. One dance frequently performed at powwows is the gourd dance, a noncompetitive dance performed by veterans of war or representatives for those war veterans who have died or who are unable to dance due to disability. The purpose of this research was to record, transcribe, analyze and compare music of gourd dance songs played at different Missouri powwows by various performers.

Live recordings of gourd dance songs were made at 3 western-Missouri powwows, then transcribed and analyzed for comparisons of text, melody, texture, and form. Common characteristics of traditional gourd dance songs were identified. They are usually played in sets of 4 or 5. The drum is the only instrument used by the singers and each song begins and ends with drumbeats. Except for 2 songs with slight variations, all of the songs had a form of ABB ABB ABB ABB. Interestingly, one song was performed at 2 different powwows by different singers. Both performances were similar in length and pitch range, but one had shouts and calls improvised by the singers. Gourd dances share common characteristics, while maintaining variation and originality.

There are many other aspects of American Indian music that should be examined, not only for historical preservation, but also for a better understanding of the American Indian culture.

INFORMATION TO CONTRIBUTORS

The editorial committee welcomes contributions of a philosophical, historical, or scientific nature which report the results of research pertinent in any way to instruction in music.

Manuscripts should be addressed to Charles R. Robinson, Editor, Missouri Journal of research in Music Education, University of Missouri-Kansas City, Conservatory of Music, 4949 Cherry Street, Kansas City, MO 64110-2229. Four copies of the manuscript must be submitted and must conform with the most recent style requirements set forth in the PUBLICATIONS MANUAL for the American Psychological Association (APA). For historical or philosophical papers, Chicago (Turabian) style is also acceptable. An abstract of 150-200 words should accompany the manuscript. All figures and tables should be submitted camera ready.

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Missouri Journal of Research in Music Education

CONTENTS

Number 36 **1999**

FEATURE ARTICLES

Christopher M. Johnson
Wendy L. Sims 3 Relationship of Music Training to the Creation and Recognition Of Musical Performances Using Midi Keyboard Technology

Earlene Rentz 16 Choral Literature Selected for Performance in State Concert/ Sightreading Contests

Suzanne Rita Byrnes
Alice-Ann Darrow
William E. Fredrickson 25 Sign Language and Choral Performance: An Exploratory Study of Performer and Audience Attitude

Wayne E. Goins 44 The Influence of Culture on the Emotional Response to Music: An Overview for General Music Teachers

MISSOURI STUDENT AND FACULTY ABSTRACTS

Maria S. Bradshaw 58 A Comparative Study of Computer-Assisted Instruction versus Traditional Music Instruction in Teaching Pitch Matching to Third, Fourth, and Fifth-Grade Students

Mary C. Carlson 59 Undergraduate Music Student Recruiting Practices and Strategies in Public Colleges and Universities

Rachel M. Fritz
Mia Kim 60 Teaching Note-Reading to Three-Year-Old Children

Catherine M. Hutchison 61 Multiculturalism in Music Education: A Comparison of U.S. and Australian Models

Jacqueline Rae Meilink 62 Middle School Students' Attitudes About Singing

Nancy Nussbaum Robinson 63 Miss Kate Boone: A Boon for Music Education

Laurie L. Splater 64 The Selmer Music Guidance Survey: A Study of Reliability

Linda C. P. Thornton 65 The Effects of Listening Condition on Melodic Error Detection by Novice Woodwind Students

NEWS BRIEFS

66 Monthly Job Bulletin for Musicians & Arts Administrators Now Available by E-Mail

67 Table of Contents, Journal of Historical Research in Music Education Vol. XXI:1, October 1999

Missouri Journal of Research in Music Education, No. 36, 1999, 3-15
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Relationship of Music Training to the Creation and Recognition of Musical Performances Using Midi Keyboard Technology

Christopher M. Johnson
University of Kansas

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The purpose of this investigation was to explore the extent to which collegiate nonmusicians (no music since grade 6), moderately trained musicians (freshman music majors), and highly trained musicians (senior and graduate music majors) could use a midi keyboard to create a performance deemed "musical." A secondary purpose was to investigate whether level of music training had an effect on subjects' ability to discriminate among the levels of musicianship represented in the performances. Each participant was instructed as to the use of the computer program Instant Pleasure (Friedman, Kent, & Dudek, 1992). With this software an individual can perform a preprogrammed piece of music by pressing a single key on a midi-equipped keyboard. When participants tapped the key, the computer generated the "correct" pitches to a familiar folk song. Participants controlled only the onset and amplitude of each note. All performances were assessed with regard to the perceived musicianship by a panel of experts. Results indicated that the trained musicians performed more musically than the untrained participants, but there were no significant differences between the moderately trained and highly trained college music students. Additionally, a stratified random sample of 30 performances was evaluated by a panel of 20 nonmusicians. Results of these evaluations indicated that these musically naive subjects did not differentiate among levels of musicianship.

Major advances in technology during the last decade have made music performance opportunities readily accessible to the general public via electronic keyboards, synthesizers, computers, and even electronic "toys" designed for use by young children. Music educators still have a great deal to learn about the effects of these relatively new devices, designed and marketed as consumer rather than educational products, on musical development. While a small research base in the use of computer-assisted instruction is developing, it remains true that "research in the use of technology in music instruction has been limited" (Higgins, 1992, p. 480).

Initially, individuals' interactions with music technology are likely to be exploratory and experimental -- finding out what the equipment can do, "playing around" with sound effects, and so on. While exploring and experimenting with musical sounds may provide valuable experiences upon which to base further music learning, the ability of the users of this technology to progress musically should be of interest to music educators whose students may be using these devices in their homes or classrooms.

One question which arises is whether or not the sounds produced by a particular piece of equipment are indeed "musical." Although the quality of musical sounds that are produced by a more sophisticated technological music maker, such as a synthesizer or sampler, may be high with respect to characteristics such as tone color and intonation, another important question is whether the equipment is capable of being used by its target audience in a way that would be considered "musical." If many of the technical, psychomotor problems encountered in playing musical instruments can be removed through the use of technology, as with the computer program investigated in this study, will individuals be provided with more freedom to be expressive and musical? Will they be able to approximate the performance of musicians who have spent much time and effort in learning to master playing techniques so that they can express their musical ideas through a particular instrument?

Predictably, researchers have found that nonmusicians and musicians respond differently to the expressive elements of music. Extent of music training has been found to affect the aspects of music to which listeners attend, the ability to perform expressively, and the ability to recognize expressive performances (Colley, Banton, Down, & Pither, 1992; Eastland, 1992; Gromko, 1993; Johnson, 1996; Madsen & Geringer, 1990; Marchand, 1975; Rodriguez, 1998). Several of these authors have concluded, however, that expressive performance can be taught (Johnson, 1996; Marchand, 1975), and that children recognize expressive performances more successfully than they produce them (Rodriguez, 1998). The collegiate musicians surveyed by Woody (1998) believed that expressive performance was taught more frequently in private lessons than in ensembles or music classes.

Identifying differences between novices and experts in music, as well as points along the novice-expert continuum, can provide music teachers and therapists with insight to use when designing learning experiences for their students/clients. The development of expertise has been an issue of interest in many other fields as well. According to cognitive psychologists, experts possess an "organized body of conceptual and procedural knowledge that can be readily accessed and used with superior monitoring and self-regulation skills," as compared to novices (Glaser & Chi, 1993, p. xxi). Experts in a particular field have had the necessary experiences to acquire the perceptual skills that enable them to make fine discriminations and consequentially better decisions (Klein & Hoffman, 1993). They "notice the subtle but critical cues that others miss" (p. 221).

The present study was designed to explore the extent to which nonmusicians, moderately trained musicians, and highly trained musicians could use a software program, designed to remove the aspect of "technique" from the ability to perform a song on an electronic keyboard, to create a performance deemed "musical" by a panel of experts. A secondary purpose was to determine whether nonmusicians could discriminate among performances which demonstrated differing levels of musicianship.

Method

Participants

Ninety college students volunteered to participate in this study. Students were divided into one of three groups. The first group included 30 college students who had not participated in any formal music education since the sixth grade (nonmusicians). The second group consisted of 30 college students who had participated in high school music programs and had decided to major in music education, but had not participated in more than two semesters of collegiate level applied music instruction (moderately trained musicians). The third group consisted of 30 college music majors who were either seniors or just beginning a graduate program in music education (highly trained musicians).

Two panels of judges were used. A panel of nine college music professors (experts) rated all performances. For the sake of comparison, 20 nonmusicians (elementary education majors) rated a stratified random sample of 30 performances.

Design

The design of this project was quasi-experimental, with one dependent and two independent variables. The dependent measure was a paper and pencil rating scale ranging from 00 to 50. Performances were evaluated solely on the basis of "demonstrated musicianship." This global criterion was defined individually by each rater. A rating of 00 was extremely poor while a rating of 50 was superior. The independent variable of primary interest was the musical training of the participants, with three levels as described above: nonmusicians, moderately trained musicians, and highly trained musicians. The secondary independent variable examined was the musical training of the evaluators. The first group was the panel of nine experts; the second group represented individuals with no serious formal music education since the sixth grade (nonmusicians).

Computer Software

The computer software program selected for this project was Instant Pleasure (Friedman, Kent, & Dudek, 1992). This program allows a performer to listen to any of 25 preprogrammed pieces of music by simply clicking a mouse on a play button. It further allows the user to perform the piece by clicking on a "perform" button. In the perform mode, each time the operator presses a key on a midi keyboard, the program plays the next note in the piece. It will play that note at any time the key is depressed, at any tempo, in any rhythm. This enables the performer to chose any tempo, and introduce any rhythmic nuance. The second dimension controlled by the performer is the performance amplitude, as the keyboard is touch sensitive. The program also has a recording feature, such that it can record any performance so that it can be digitally replayed.

Musical Stimulus

The piece chosen for this investigation was "Swing Low, Sweet Chariot." This tune was selected because of those available in the program, it allowed for the most variation in tempo, style, and phrasing. It was hoped that this excerpt would allow for the most differentiation among participants. "Twinkle, Twinkle, Little Star" was selected as the practice example, because it was the most rhythmically simple tune available of the preprogrammed selections.

Procedure

All experimentation took place in a laboratory specifically designed for research in music. All subjects were given the same instructions and were to complete the same task. Subjects were introduced to the computer program, and were shown the entire procedure using the practice example. Once they understood the program they were told to begin with the experimental piece, "Swing Low, Sweet Chariot." They were told to perform the piece in any way that they felt it should be played, but to make it as musical as they could. They could play it at any tempo and volume, and they could make any changes that they felt would increase the musicality of the performance. When they had what they considered was the perfect performance, they were to record it. They were only to save the recording with which they were most pleased. They were given unlimited time to complete this task. Almost all subjects took less than 30 minutes.

Results

All recorded performances were digitally recorded onto a cassette tape in random order and were identified by a code number. These performances were evaluated by nine expert musicians solely on the basis of musicianship. Reliability of the assessments was calculated using Cronbach Alpha reliability procedures. The reliability coefficient was .90.

Due to the high level of reliability, all assessments were combined into a mean musicianship evaluation for each performance. Performances for each group were compared using one-way ANOVA procedures. Results indicated statistically significant differences among the three groups, *F* (2,87) = 15.51, $p < .001$ (see Table 1).

TABLE 1
One-Way ANOVA Comparing Expert Musicians' Evaluations of Performances by Collegiate Nonmusicians, Moderately Trained Musicians, and Highly Trained Musicians

Source	*df*	Sum of Squares	Mean Squares	*F* Ratio	*F* Prob
Between groups	2	2183.50	1091.75	15.51	.000
Within groups	87	6122.84	70.38		
Total	89	8306.33			

A Scheffé Multiple Range Test was completed posthoc for the Analysis of Variance. This test indicated that while there were significant differences between the performances of the nonmusicians and both groups of musicians, the two groups of musicians did not differ from each other (see Table 2).

TABLE 2
Scheffé Multiple Range Test for One-Way ANOVA

Nonmusicians	Freshmen	Seniors
18.51	26.11	30.30

Underline indicates no significant difference ($p > .01$)

A second set of assessments was completed by a group of 20 college students who were not music majors. Of these 20, approximately half conformed to the status of having no formal music education since the sixth grade, while the other half had benefited from some formal music education after this age. None, however, had been serious enough to participate in private music lessons or continue to perform in collegiate music ensembles. These students listened to a stratified random sample of 30 of the excerpts (10 from each group), and rated each on the basis of musicianship.

TABLE 3
One-Way ANOVA Comparing Nonmusicians' Evaluations of Performances by the Collegiate Nonmusicians, Moderately Trained Musicians, and Highly Trained Musicians

Source	*df*	Sum of Squares	Mean Squares	*F* Ratio	*F* Prob
Between groups	2	3.98	1.99	.03	.968
Within groups	27	1661.70	61.54		
Total	29	1665.68			

Results of these evaluations indicated a substantially lower reliability across evaluations (alpha = .58). Furthermore, when one-way ANOVA procedures were completed, there were no significant differences noted among the evaluations of the three groups of performances, F (2,27) = 0.03, p = .968 (see Table 3). In fact, when simple means were compared, all three groups were separated by less than one point (27.0 to 27.9) on a scale of 00-50.

Discussion

Results of this study are generally consistent with the research literature. Qualitative differences were found both between nonmusicians versus musician in the ability to achieve musical performances, as well as between novice versus expert raters in the identification of musical performances.

When considering the quality of the performances, it is interesting to note some of the demographic backgrounds of the participants. The nonmusicians in this investigation were students taking either a music appreciation or a jazz history class in a university setting. Although they were completing a necessary requirement in humanities, they did indicate some interest in music, as evidenced by choosing a music class from among a list of many options. If indeed they had some interest in music, it would seem reasonable to assume that they must also listen to music. All that this task required was that they tap a key to elicit each note. They could repeat the task as many times as they liked until they had a performance that they considered the most "musical." Everything else was done for them by the computer. Not one participant expressed any difficulty with the task, and indeed, almost all of them expressed a great deal of pleasure as they left (several asked if they could come back and "play around" when the project was over). Why, then, were the differences among the levels of performances by nonmusicians and musicians so great? The finest performances reflected nuance and made a very pleasant musical statement; the worst performances showed no evidence of a steady beat and often injected long unexpected breaks in the rhythm. The nonmusicians did not seem to have musical experiences upon which to draw to help them achieve a steady beat, let alone a musical performance. It may well be that some of the untrained participants had a "musical" performance in mind when they began, but their lack of experience did not equip them to realize this on the keyboard, even when the technique required was very simple.

Although ratings of performances by nonmusicians differed from those of musicians, ratings did not discriminate between moderately trained and highly trained musicians. Why were there not greater differences between the beginning freshmen and the seniors/graduate students, given the different levels of musical training each group had experienced? It is suspected that differences are present, and indeed, differences between these two groups, though nonsignificant, are apparent. One explanation may be that the presence of the untrained musicians' performances skewed the results. For example, if one were to compare the speed of a commuter plane to a jet, the jet obviously travels much faster; but, if a canoe is added to the race, the differences between the two planes becomes less noticeable. It is possible that with the distraction of performances by the nonmusicians, these more subtle differences became less distinct to the evaluators.

It may be concluded from these data that extended music learning provides for more sophisticated music making even in the absence of the particular instrument on which one was trained. Studies of short-term training have found similar results. Johnson's (1997) results indicated that music students could be taught to perform more musically and could demonstrate this using the same computer program as in the present study, where the program was set such that the only changeable element was onset timing of notes. Marchand (1975) found that nonmusician college students could be taught to perform more expressively using soprano recorder and the singing voice, and that the "amount of [prior] music experience had a positive relationship to expressive performance achievement" (p. 20). Development and exploration of methods and materials to facilitate instruction in expressive performance, through the use of technically easy performance media such as those used in the studies by

Johnson (1997) and Marchand (1975), and the ability of students subsequently to transfer these skills to more complex instruments, might provide valuable instructional tools for music teachers.

Evaluations by the group of individuals who were not music majors, who listened to a stratified random sample of the performances, indicated that they did not discern any differences in musicality. This result might be the most troubling, because even though all the performances contained only correct notes and identical timbre, to the trained listeners there were indeed dramatic differences among the performances. This would indicate that not only were the nonmusicians who created the performances unable to create a performance that was as musical as the musicians', but also that the nonmusicians listening to the performances did not demonstrate that they could discriminate between performances. This is not consistent with results reported by Rodriguez (1998), who found that children recognized expressiveness better than they could perform it. Further study to determine the relationship between evaluation and production of musical performances would provide for a better understanding of how tasks and software might be structured to enable such performances.

The differences found between ratings made by musicians and nonmusicians are very consistent with the expertise literature cited above. Evaluations made in this study may reflect the tendency of trained musicians to attend to different aspects of music while listening, when compared to untrained musicians (Madsen & Geringer, 1990), and the ability of those with more expertise to be more discriminating (Klein & Hoffman, 1993). While Johnson (1996, 1997) found that rhythmic variation, specifically rubato, is an important characteristic for distinguishing different levels of expressiveness in performance, Madsen and Geringer (1990) found that nonmusicians attended to rhythmic characteristics of music less frequently than dynamics, melody, timbre, or "everything," while musicians focused on rhythm second only to melody. If nonmusicians were not attending to rhythm, or not to the same extent as the experts, and if rhythm is one of the important cues that leads to the discrimination of expressive performances, then these differing approaches to listening may account at least in part for the differences found here.

The group of novice evaluators was composed of students taking a class in art education for the elementary classroom teacher. These students must also complete a class in music education for the elementary class teacher. If these people cannot make accurate assessments which differentiate among the performances presented in this investigation, then what does that say about the kind of music education students are receiving in schools where an elementary specialist is not present and their music education is provided by the regular classroom teacher? Many studies in the research literature have used students in this type of class (music for elementary education majors) as subjects. Most investigations have focused on either specific music performance skill acquisition or on student attitude. Few, if any, have focused on the element of musical discrimination or error detection. Results of the present study seem to indicate that there may be a need for this component in the curriculum of these classes, and further research in this area of inquiry is warranted.

This research seems to indicate that with even just two elements of the musical performance available to be manipulated, expressiveness can be achieved and detected by musicians. There is still a great deal to learn about what enables musicians to communicate expressiveness more effectively than nonmusicians when technical performance barriers are greatly reduced. Results of this study also indicate that this computer software can function as an excellent research tool for pursuing the relationship of certain musical elements to musicianship, as well as a potential tool for musical instruction designed to enhance the musicianship of students at various levels of music experience.

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Choral Literature Selected for Performance in State Concert/Sightreading Contests

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Choral performance lists of compositions performed in the 1995 and 1996 Texas University Interscholastic League sponsored Concert/Sightreading Contests in Texas were examined according to voicing (treble, mixed, & male) to determine the compositions and composers most frequently performed in contests. Eighteen regions out of 22 were included for 1995, and 16 provided data in 1996. Frequency counts indicated that mixed choruses performed The Turtle Dove by Spevacek more than other compositions in 1995 and 1996. Emily Crocker's compositions were sung most often by mixed and treble choruses in 1995 and 1996. Night Song by Hester was the treble composition most frequently performed in 1995, and Sing a Jubilant Song by Perry was the most frequently performed treble composition in 1996. Viva Tutti by Hunter was the male chorus composition performed most frequently in the 1995 UIL Choral Contest, and Aura Lee by Crocker was the most frequently sung composition by male choruses in 1996. Emily Crocker's compositions were most frequently performed in male chorus performance in 1996. Composers Crocker and Handel were found in composition frequency lists for all three voicings in 1995, and there were four composers found in three voicings in 1996: Crocker, DeWitt, Porterfield, and Spevacek. Handel's Come, Jesus, Holy Son of God was performed in all three voicings in 1995. Composers appearing on frequency lists for all voicings in 1995 included Bach, Butler, Crocker, Handel, Mendelssohn, Pfautsch, and Schubert, and those in 1996 included Butler, Crocker, DeWitt, Mendelssohn, Porterfield, Schubert, and Spevacek. Butler, Crocker, Mendelssohn, and Schubert appeared in all three voicings in the 1995 and 1996 listings of composer frequency.

Many music ensembles participate in state-sponsored festivals and contests wherein students are rated according to the quality of their musical performance. In Texas, the choral Concert/Sightreading Contest is held annually in the spring, and is sponsored by the University Interscholastic League (UIL), an administrative organization that oversees and formulates criteria for various academic, musical, and athletic competitions. Thousands of students and directors participate in the UIL choral event in Texas, and most regard the program as the most important performance event of the school year because of the adjudication component afforded its participants.

Though some may question the importance and value of such highly structured competitive events, research by Austin (1988) suggests that ratings seem to influence musical achievement, and most students indicate that they would choose to participate in rated performances when given the option. There are growing numbers of educators who value adjudicated events as educational experiences, and choose to involve their ensembles in aspects of the process that might lead to expanded understanding and appreciation of their art through an introduction to the complex components involved in rating a performance (Estabrook, 1990).

Lists of choral repertoire are generally consulted and utilized in some manner in most organized public school competitions or festivals. Wyatt (1988) examined five recommended lists in order to determine which composers would be included in a textbook on choral literature, then later used information obtained from a questionnaire sent to professors and a national committee studying choral repertoire in order to decide which selections should be included in a high school choral repertoire list (Wyatt, 1989a). Wyatt (1989b) later compiled a list of choral repertoire from the previously accumulated information that was considered to be suitable for performance in high school choruses.

In addition to formal lists utilized in state sponsored music events, choral repertoire lists appear in textbooks emphasizing annotated discussions of choral literature (Ulrich, 1973) and choral conducting (Decker & Kirk, 1988). Professional publications and journals have assisted choral directors by providing lists of choral repertoire for treble (Guelker-Cone, 1992), male (Marvin, 1989; Peed, 1993), and mixed (Dupere, 1991) voicings, and have expanded the knowledge of accessible literature for ensembles. Other choral repertoire lists have been formulated according to composers and genres (Rayl, 1991; Peed, 1993), historical periods (Marvin, 1989) and ensemble size (Wolverton, 1990).

Although most choral directors have a general knowledge of the difficulty levels for the somewhat disparate levels of the choral educational experience (elementary, junior high/middle school, and high school), it requires effort and commitment to remain current in the area of choral literature available for specific voicings (treble, mixed, & male) in each level of difficulty. Familiarity with available choral literature contributes to choral conductors' abilities in selecting appropriate music for their ensembles. Choral directors receive information regarding literature through several sources, including (a) state, regional, and national convention performances, (b) music reading clinics provided by publishing companies or state organized selection committees, (c) conversations with other choral directors, (d) advertisements in periodicals, and (e) clinics and workshops featuring choral specialists in the three major levels of public school choral music.

In an attempt to identify accessible choral repertoire of high quality that is considered appropriate for study in public school music programs, an investigation by Rentz (in press) analyzed choral repertoire lists from 13 states/regions from which choral directors are required to select repertoire to be performed at state sponsored festivals and/or contests wherein adjudication is included. Participating states/regions included New York, Florida, Georgia, Wisconsin, Texas, Iowa, Minnesota, Indiana, Oklahoma, Ohio, Southern California, Eastern Tennessee, and Michigan. Composition and composer frequencies were examined per voicing (mixed, treble, & male), and lists were compiled indicating the most frequently listed compositions and composers in the three voicings.

Most secondary choral directors participate in the state sponsored UIL Concert/Sightreading Contest in Texas, and it is frequently regarded by some choral directors and administrators as the most important event of the year. In order to assist choral directors in selecting appropriate literature for this important event, the state of Texas has compiled an extensive list of choral music in three major categories: mixed chorus, treble chorus, and tenor/bass chorus (male chorus). Unlike many other states, previously determined criteria of the UIL determine the class or level of difficulty from which literature may be selected from the *Prescribed Music List* (*PML*), as based on the size of the school population. Although, there is some flexibility when choosing literature, performing ensembles must sing at least one piece from the *PML* if two selections are performed, but must sing two selections from the list if three selections are performed. Choruses that participate in UIL Concert/Sightreading events in Texas must sing at least one of their pieces a cappella (UIL, 1991).

A study by Rentz (1996) examined choral repertoire that had been sung by mixed, treble, and male choruses in the 1995 Concert/Sightreading event in Texas. Because choirs may only repeat repertoire for performance in the UIL event once every 3 years, it was considered worthwhile to examine the performed choral literature over a 3-year period to investigate interesting facets of such a criterion on repertoire selection. The current study is a component of the forthcoming extended 3-year study, and examines repertoire performed in the Concert/Sightreading Contest in 1995 and 1996.

The purpose of this study was to examine the performance repertoire of mixed, treble, and male ensembles that participated in the 1995 and 1996 UIL Concert/Sightreading Contest for 22 regions in Texas. Variables of interest in the study were (a) the total number of performing groups in 1995 and 1996 per voicing (mixed, treble, & male), (b) the compositions most frequently performed per voicing in each year, (c) the composers most frequently performed per voicing in 1995 and 1996, and (d) identification of performed literature from 1995 and 1996 UIL performances in Texas that are listed in the *Prescribed Music List* for 1995-1998.

Procedure

Choral performance repertoire lists from the 1995 and 1996 Texas UIL Concert/Sightreading Contests were requested from all 22 state regions. Complete data, including composition titles and composers for each performed choral selection, were received from 18 regions for 1995 and 17 for 1996. Because there were no assumptions made regarding ownership of titles, the listing of titles without composers was considered insufficient information. The data from one region in 1995 and one in 1996 were partially complete, and the completed portions of this information were included in the study. Data were included from Regions 1, 3, 5, 6, 8 (partial), 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22 in 1995, and Regions 1, 2, 5, 6, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18 (partial), 19, 20, and 21 in 1996. There were 541 mixed choruses, 693 treble choruses, and 207 male choruses included in the 1995 study; 460 mixed choruses, 571 treble choruses, and 193 male choruses in the 1996 study.

Performance repertoire was examined according to composer and composition frequency per voicing (mixed chorus, treble chorus, & male chorus). Performance lists were examined to determine the number of performances per voicing of each composer and composition. When there were equal numbers of composition performances, pieces were listed alphabetically according to title, and equal frequency counts of composers were listed alphabetically according to the last name of the composer. It was determined that there seemed to be compositions and composers that appeared with greater frequency according to voicings.

Because UIL performance criteria had been predetermined by the Texas UIL organization, there were two or three compositions consistently performed by each performing ensemble. Two compositions were performed if a selection had been selected from the *Extended Works* category (Class 6); one of the selections could have been the director's choice. When three compositions were performed, two of the compositions were required to come from the *PML*, and one selection was the director's choice. There were six levels of difficulty, beginning with the least challenging literature (Class 1), continuing numerically through Class 5 (greater difficulty), and concluding with the *Extended Works* category (Class 6, most challenging). Once frequency listings of compositions performed were established, the *PML* was examined to determine if the compositions were listed, and if so, the difficulty level assigned to each composition. The frequencies of compositions and composers per voicing were compared with the results of an extensive study conducted in 1994 that examined composer and composition frequency on contest/festival repertoire lists compiled from 13 states (Rentz, in press).

Results

Most of the participating ensembles in the 1995 and 1996 UIL Concert/Sightreading Contests sang three different compositions for their UIL performances in 1995 and 1996; 6 groups sang two selections (one from *Extended Works*) in 1995, and the number increased to 10 groups in 1996. It was possible that the same composer might have written more than one composition within an ensemble's performance. Additional information regarding a composition's appearance on the 1995 Texas UIL *PML* and the difficulty level assigned each composition was also considered meaningful.

When mixed chorus repertoire was examined, some compositions appeared repeatedly among ensembles. A rank ordered listing of compositions performed by mixed choruses six or more times during the 1995 and 1996 UIL Contest/Sightreading Contest appears in Table 1. *The Turtle Dove* by Spevacek was performed by more groups in 1995 and 1996 (*n* = 42 & *n* = 28 respectively) than any other composition. Composers who had more than one work on the performance repertoire list of mixed choruses in 1995 included Crocker (*n* = 3), Clausen (*n* = 2), and McCray (*n* = 2). In 1996, composers who appeared more than once on the repertoire list for mixed choruses included Crocker (*n* = 5), Emerson (*n* = 2), Leavitt (*n* = 2), Pfautsch (*n* = 2), Porterfield (*n* = 2), and Spevacek (*n* = 2).

Of the 28 listings on the 1995 mixed chorus composition list, 6 were found on the *PML* in Grade 1, 8 were from the Grade 2 list, 4 from the Grade 3 list, 5 from Grade 4 , and 2 from Grade 5 (most difficult). Twenty-four of the 28 compositions listed on the Composition Frequency List for mixed chorus were listed on the *PML*. In 1995, the largest numbers of performances (*n* = 5) of mixed chorus compositions per region occurred in Region 18 (*The Turtle Dove* by Spevacek; *Sing, Praise Alleluia* by Crocker), Region 3 (*Gentle Annie* by Foster), and Region 20 (*Sing, Praise Alleluia* by Crocker). In 1996, there were 35 compositions that were performed at least six times in UIL choral events in Texas. There were 6 compositions found on the *PML* in Grade 1, 10 were from the Grade 2 list, 8 were from the Grade 3 list, 7 were from the Grade 4 list, and 3 were found in Grade 5. The only composition not found on the *PML* for mixed chorus was *Bound for Jubilee* by Eilers. The largest number of performances of mixed chorus compositions per region in 1996 occurred in Region 17 when five groups sang *Didn't My Lord Deliver Daniel* by Emerson.

An examination of the 1995 and 1996 composition frequency list indicated that there were 11 compositions from the 1995 list that also appeared on the 1996 list. *The Turtle Dove* by Spevacek retained the top position in both years as the most frequently sung composition at the contests. Of all the compositions listed for 1995 and 1996, *Ubi Caritas* by Durufle was the only composition that was sung more frequently in 1996 (n = 8) than in 1995 (n = 6). Two other compositions were performed somewhat equally during the performances of 1995 and 1996; *Cantate Domino* by Pitoni (n = 13; n = 11, respectively) and *Set Me as a Seal* by Clausen (n = 8; n = 7, respectively).

TABLE 1

Rank Ordered Frequencies of Compositions in 1995 and 1996 Texas UIL Mixed Chorus Performance Repertoire

1995		1996	
COMPOSITION - Composer	TOTAL	COMPOSITION - Composer	TOTAL
The Turtle Dove - Spevacek	42	*The Turtle Dove* - Spevacek	28
Sing, Praise Alleluia - Crocker	28	*Didn't My Lord Deliver Daniel* - Emerson	26
Bound For Jubilee - Eilers	22	*Gloria Festiva* - Crocker	19
Sing to the Lord - Crocker	18	*Shoshone Love Song* - Emerson	15
Come, Jesus, Holy Son of God - Handel	17	*Sing Praise, Alleluia* - Crocker	14
Gentle Annie - Foster	17	*A Red, Red Rose* - Mulholland	12
Jubilate Deo - Crocker	17	*Festival Sanctus* - Leavitt	12
Der Tanz - Schubert	16	*Sing We and Chant It* - Morley/Robinson	12
Kyrie - Porterfield	16	*Cantate Domino* - Pitoni/Greyson	11
Flower of Beauty - Clements	15	*Go and Tell John* - Pfautsch	11
A Red, Red Rose - Burton	13	*Kyrie* - Porterfield	11
Cantate Domino - Pitoni	13	*Never Tell thy Love* - Bright	11
An Appalachian Lament - McCray	12	*Set Me as a Seal* - Leavitt	11
Musicks Empire - Pfautsch	12	*Siyahamba* - Rao	11
Psallite - Praetorius	10	*Away from the Roll of the Sea* - MacGillivray	10
Ave Verum - Byrd	9	*Flower of Beauty* - Clements	10
Ave Verum - Mozart	9	*Adoramus Te* - Crocker	9
Charlottown - Christiansen	9	*Gloria"* from *Heiligmesse* - Haydn	9
River, Sing Your Song - Butler	8	*An Irish Blessing* – DeWitt	8
O Mistress Mine - Diemer	8	*Jubilate Deo* - Crocker	8
Set me As a Seal - Clausen	8	*Musicks Empire* - Pfautsch	8
My Heart is Offered Still to You - Lassus	7	*Praise the Lord* - Handel/Hopson	8
Sing Unto God - Fetler	7	*Ubi Caritas* - Durufle	8
All that Hath Life and Breath - Clausen	6	*Domine Fili Unigenite* - Vivaldi	7
April is in My Mistress' Face - Morley	6	*Festival Gloria* - Porterfield	7
Rise Up, My Love, My Fair One - McCray	6	*Festival Piece on "Sine Nomine"* - Vaughan Williams/Elrich	7
Ubi Caritas - Durufle	6	*Gentle Annie* - Foster/Eliot	7
Over the Sea to Skye - Jothen	6	*Hark, I Hear the Harps Eternal* - Parker	7
		Set Me as a Seal – Clausen	7
		Verbum Caro Factum Est - Hassler	7
		All Ye Who Music - Donato	6
		Bound for Jubilee - Eilers	6
		Jubilance - Spevacek	6
		Lebenslust - Schubert	6
		Sing to the Lord - Crocker	6

A list of those composers and arrangers whose compositions were performed most frequently by mixed

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choruses appears in Table 2. Composers and arrangers were categorized according to the name(s) that appeared per composition. If both composer and arranger were listed, both were credited with having contributed to the composition. As indicated in Table 2, there were 41 composers who had more than 10 compositions on the listed performance repertoire in 1995, and 42 composers who had at least nine compositions performed in 1996. Crocker was the composer most frequently performed in 1995 and 1996 (*n* = 121; n = 100, respectively), and the second most frequently performed composer in both years had approximately half as many

TABLE 2
Rank Ordered Frequencies of Composers in 1995 and 1996 Texas UIL Mixed Chorus Performance Repertoire

1995		1996	
COMPOSER	TOTAL	COMPOSER	TOTAL
Crocker	121	Crocker	100
Eilers	63	Spevacek	45
Spevacek	52	Emerson	44
Handel	49	Handel	31
Rutter	39	Hopson	30
Mozart	36	Leavitt	30
Hopson	34	Porterfield	28
Diemer	28	Mozart	25
Porterfield	28	Butler	24
Lassus	26	Pfautsch	24
Butler	24	Lassus	23
Haydn	24	Morley	22
Victoria	23	Haydn	21
Morley	19	Rutter	21
Hassler	18	Eilers	20
Mendelssohn	18	Brahms	19
Schubert	18	Bright	19
Certon	17	Clausen	17
Clausen	17	McPheeters	16
Corteccia	17	DeWitt	15
Greyson	17	Schubert	15
Palestrina	17	Gray	14
Parker/Shaw	17	Mulholland	13
Duson	16	Greyson	13
Snyder	16	Snyder	13
Young	16	Knowles	12
Bach	15	Goemanne	11
Clements	15	Praetorius	11
Gray	15	Rao	11
McCray	15	Berger	10
Pfautsch	15	Certon	10
Brahms	14	Clements	10
Pitoni	14	Mendelssohn	10
Bright	13	Paige	10
Praetorius	13	Pitoni	10
Vivaldi	13	Robinson	10
Burton	12	Young	10
Byrd	11	Badarak	9
des Pres	11	Burton	9
Goemanne	11	Jennings	9
Leavitt	11	Liebergen	9
		Vivaldi	9

compositions as Crocker (Eilers, $n = 63$ & Spevacek, $n = 45$ respectively). An examination of composer frequency in 1995 and 1996 indicates that 12 of the top 15 composers on the 1995 list also appear on the 1996 list.

Table 3 provides a frequency listing of compositions performed more than 10 times by treble choruses in the 1995 and 1996 UIL Choral Concert/Sightreading Contests in Texas. The listings indicate that *Night Song* by Hester was performed more than any other composition ($n = 53$) in 1995, followed by Crocker's *Charlotte Town* ($n = 48$). Thirteen performances of Hester's *Night Song* in Region 20 were the largest number of any single composition performed in a region in 1995. *Sing a Jubilant Song* by Perry was the most frequently performed treble composition in 1996, the most frequently performed composition by a single region (Region 20; $n = 6$). *Charlotte Town* by Crocker was rank ordered second in both 1995 and 1996. Crocker was the composer for 7 of the treble compositions most frequently performed in 1995. Mary Goetze and John Rutter each composed two of the pieces on the 1995 list; the remaining compositions were each composed by a different composer. Twenty-two of the compositions performed in treble voicings in 1995 were listed in the *PML*: 6 were Grade 1 compositions; 11 were found on the Grade 2 list, 5 were listed in Grade 3, 2 in Grade 4, and 1 in Grade 5. All of the listed compositions on the 1996 frequency list were found on the *PML*. Eleven were from Grade 1, 14 from Grade 2, 5 from Grade 3, 2 from Grade 4, and none from Grade 5.

There were 12 compositions from 1995 ($N = 25$) that also appeared on the 1996 treble chorus composition frequency list ($N = 32$). The number of performances taken from *A Ceremony of Carols* by Britten increased in 1996 as compared with 1995 ($n = 23$ & $n = 22$ respectively). Three compositions that received somewhat equal performance in both 1995 and 1996, included (a) *All Things Bright and Beautiful* by Rutter ($n = 14$ & $n = 13$ respectively), (b) *Antiphonal Hosanna* by Smith ($n = 27$ & $n = 25$ respectively), and (c) *Nigra Sum* by Casals ($n = 14$ & $n = 12$ respectively).

A ranked ordered frequency listing of composers whose compositions were performed by treble ensembles in 1995 and 1996 indicated that Crocker's music was performed approximately three times more frequently than those of other composers during the UIL events in Texas (see Table 4). Crocker, Butler, and Goetze were the top three composers to head the lists in 1995 and 1996. Ten of the top 15 composers for 1995 were also on the 1996 list. Crocker, Bach, and Mendelssohn retained exact rankings for both years, and two composers who appeared in the top 15 composers in 1995

TABLE 3
Rank Ordered Frequencies of Compositions in 1995 and 1996 Texas UIL Treble Chorus Performance Repertoire

1995		1996	
COMPOSITION - Composer	TOTAL	COMPOSITION - Composer	TOTAL
Night Song - Hester	53	*Sing a Jubilant Song* - Perry	28
Charlotte Town - Crocker	48	*Charlotte Town* - Crocker	27
Like a Rose in Summer - Crocker	39	*Love in thy Youth* - Crocker	27
The Cherry Orchard - Wimberly	36	*Antiphonal Hosanna* - Smith	25
Lord, Jesus Christ Be Present Now - Crocker	30	*A Ceremony of Carols* - Britten	23
Antiphonal Hosanna - Smith	27	*Night Song* - Hester	20
Old Joe Clark - Goetze	25	*Something Told the Wild Geese* - Porterfield	18
Come, Jesus, Holy Son of God - Handel	23	*Old Joe Clark* - Goetze	16
A Ceremony of Carols - Britten	22	*A Maiden's Song* - Crocker	15
Da Pacem Domine - Franck/Goetze	22	*Children of the Heavenly King* - Crocker	15
Pick a Bale of Cotton - Bertaux	21	*Jubilate* - Cartwright	15
A Maiden's Song - Crocker	21	*My Heart is Full of Merriment and Joy* - Harris	15
For the Beauty of the Earth - Rutter	21	*Spring Quiet* - Crocker	15
The Drunken Sailor - Crocker	19	*Gloria Festiva* - Crocker	14
We are the Music Makers - Crocker	17	*My True Love Has My Heart* - Butler14 *Who Can Sail?* – Julseth	14
Cripple Creek - Crocker	15	*All Things Bright and Beautiful* - Rutter	13
Sing Alleluia - Forsblad	15	*Da Pacem Domine* - Franck/Goetze	13
Annabel Lee - Lewis/Habash	14	*For the Beauty of the Earth* - Rutter	13
I Have Touched the Face of God - Goemanne	14	*Freedom is Coming* - Leck	13
Nigra Sum - Casals	14	*Hush, My Babe* - Koudelka/Bacon	13
Sound the Trumpet - Purcell	14	*Little Lamb* - Porterfield	13
All Things Bright and Beautiful - Rutter	14	*My Love Gave Me* - DeWitt	13
Hello, Girls - Pfautsch	13	*The Drunken Sailor* - Crocker	12
Where Go the Boats? - Copley	13	*Nigra Sum* - Casals	12
Lift Thine Eyes - Mendelssohn	11	*Non Nobis Domine* - Byrd/Bartle	12
		Will You Walk a Little Faster - Carroll/Carter	12
		Hello, Girls - Pfautsch	11
		Jubilate Deo - Spevacek	11
		My Heart's in the Highlands - Wagner	11
		Reflections of a Lad at Sea - Besig	11
		Sourwood Mountain - DeWitt	11
		Three Spanish Ballades - Butler	11

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(Brahms & Hester) were ranked 16 and 17, respectively, in the 1996 list. Bertaux was ranked much lower in 1996 (from 9 to 37), and Shearer did not appear on the 1996 list. The position of Perry changed from being ranked 18 in 1995 to rank 4 in 1996, and there was the appearance of Porterfield as a new listing (ranked 5th) in 1996.

There were fewer performing ensembles in the Tenor/Bass Chorus category (male chorus) than any other voicing in 1995 and 1996 (n = 207 & n = 193 respectively). A list was compiled for both years of compositions that appeared in at least four performances of male chorus repertoire (N = 22 & N = 35 respectively). *Viva Tutti* by Hunter was performed more than any other composition in 1995 (n = 18), and *Aura Lee* by Crocker, ranked 6th on the 1995 list, moved into the top ranking in 1996 (n = 20). Three of the top five compositions performed in 1996 were by Crocker.

In the 1995 male chorus composition frequency listing, composers who had more than one composition on the list included Crocker (n = 4), Follett (n = 3), and Siltman (n = 4). On the 1996 list, repeated composers included Crocker (n = 9), Follett (n = 3), Hunter (n = 2), Moore (n = 2), and Siltman (n = 2). There were eight compositions that appeared on both the 1995 and 1996 composition frequency lists.

In 1995, 20 of the 22 performed compositions for male chorus appeared in the *PML*. There were 5 compositions from the Grade 1 list, 9 were in Grade 2, 0 were in Grade 3, 4 were in Grade 4, and 2 were in Grade 5. In 1996, there were 7 male compositions from Grade 1, 10 were in Grade 2, 5 were in Grade 5, 6 were in Grade 4, 3 were in Grade 5, and one composition (*Star of the East* by Crocker) was listed on both the Grade 1 and Grade 2 list. In 1996, the largest number of performances of a male chorus composition in a single region occurred in Region 19 where there were four performances of *Aura Lee* by Crocker.

There were eight compositions from the 1995 listing that also appeared in the 1996 composition frequency list. In 1995, 19 of the 22 male chorus compositions were found in

TABLE 4
Rank Ordered Frequencies of Composers in 1995 and 1996 Texas UIL Treble Chorus Performance Repertoire

1995		1996	
COMPOSER	TOTAL	COMPOSER	TOTAL
Crocker	262	Crocker	213
Goetze	81	Butler	72
Butler	75	Goetze	50
Handel	61	Perry	47
Rutter	54	Porterfield	47
Hester	51	DeWitt	46
Knowles	45	Handel	46
Wagner	40	Spevacek	40
Bertaux	34	Rutter	32
Wimberly	34	Wagner	32
Bach	29	Bach	25
Britten	29	Knowles	25
Brahms	25	Britten	24
Shearer	25	Harris	24
Mendelssohn	24	Mendelssohn	22
Smith	24	Brahms	21
Delmonte	22	Hester	20
Perry	21	Byrd	20
Purcell	21	Snyder	19
Hopson	19	Nelson	18
Spevacek	19	Rao	18
Kjelson	18	Leavitt	17
Krone	18	Kjelson	16
Nelson	18	Smith	16
Pfautsch	18	Artman	15
Schubert	17	Bacon	15
Casals	16	Curtright	15
Eilers	16	Praetorius	15
Greyson	16	Daley	15
Harris	16	Leck	14
Besig	15	Julseth	14
Franck	15	Pfautsch	14
Byrd	14	Besig	13
Goemanne	14	Franck	13
Kodaly	14	Koudelka	13
Forsblad	13	Bartle	12
Appleby	12	Bertaux	12
Copley	11	Carter	12
Koudelka	11	Casals	12
Mulholland	11	Diemer	12
Williams	11	Duson	12
		Greyson	12
		Schubert	12

the *PML*. Similarly, all but three of the 35 compositions included on the list for 1996 appeared in the *PML* (*Boatmen Stomp* by Siltman, *Vive L'Amour* by Follett, and *The Awakening* by Martin). Compositions that were performed more frequently in 1996 as compared with 1995 included *Aura Lee* by Crocker ($n = 20$ & $n = 9$ respectively) and *Down in the Valley* by Mead ($n = 7$ & $n = 6$ respectively). Somewhat equal performances of male chorus repertoire in

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1995 and 1996 were listed for Follett's *Vive L'Amour* (n = 7 & n = 6 respectively).

An examination of the 1995 and 1996 composer frequency list (Table 6) indicated that the composers whose male chorus compositions were performed more frequently than any others in 1995 and 1996 were Follett and Crocker. Follett composed the largest of compositions performed in 1995 (n = 86), and Crocker was ranked second in 1995 (n = 50). In 1996 their top two rankings remained intact, but the order of frequency changed (Crocker, n = 108; Follett, n = 39). Examination of the 1995 repertoire list for male chorus indicated that three composers (Siltman, n = 4; Follett, n = 3; and Crocker, n = 4) were responsible for half of the compositions included on the list (n = 22). As might be expected, the same three composers were the top three listed on the composer frequency list for male chorus in 1995.

Seven of the top 15 composers in 1995 also appear on the 1996 composer frequency list. It is interesting that composer names such as Bach, Bartholomew, Schubert, and Thompson do not appear on the 1996 list of the top 15 composers. Bartholomew and Christensen do not appear on the entire 1996 list, and contrasts are noted in the rankings of Scoggin and Shearer.

An examination of all three voicings of the Texas 1995 performance composition lists (mixed, treble, and male choruses) determined that composers Crocker and Handel were found on all three lists. One composition, Handel's *Come, Jesus, Holy Son of God*, was found listed on all three voicings' lists. In 1995, seven composers appeared on all three lists for all voicings (mixed, treble, & male chorus), and included Bach, Butler, Crocker, Handel, Mendelssohn, Pfautsch, and Schubert; in 1996, the same number of composers appeared on lists for all voicings (Butler, Crocker, DeWitt, Mendelssohn, Porterfield, Schubert, Spevacek). Compiled data from both years (1995, 1996) would indicate that compositions of Butler, Crocker, Mendelssohn, and Schubert are found in every voicing (mixed, treble, and male) on the 1995 and 1996 composition frequency lists of choral ensembles that participated in the Texas UIL Concert/Sightreading event.

TABLE 5
Rank Ordered Frequencies of Compositions in 1995 and 1996 Texas UIL Male Chorus Performance Repertoire

1995		1996	
COMPOSITION - Composer	TOTAL	COMPOSITION - Composer	TOTAL
Viva Tutti - Hunter	18	*Aura Lee* - Crocker	20
The Colorado Trail - Scoggin	13	*Sons of Art* - Crocker	15
Sing Me a Song of a Lad That Is Gone - Porterfield	11	*I Wish I Was Single Again* - Spevacek	11
Goodbye, My Love, Goodbye - Siltman	10	*I'm Bound Away* - Moore	13
Hello! My Baby - Emerson/Follett	10	*A Red, Red Rose* - Crocker	12
Aura Lee - Crocker	9	*Rise Up, O Men of God* - Jennings	12
Boatmen Stomp - Gray	9	*That's Where My Money Goes* - Leininger	10
Noah's Ark - Siltman	9	*The Pasture* - Thompson	9
Child of God - Crocker	8	*Boatmen Stomp* - Siltman	8
Vive L'Amour - Shaw/Parker	8	*Be Thou My Vision* - Hunter	7
Children, Go Where I Send Thee - Crocker	7	*Down in the Valley* - Mead	7
Do You Fear the Wind? - Sateren	7	*Red River Valley* - Crocker	7
Loch Lomond - Duson	7	*Shoshone Love Song* - Emerson	7
Viva L'Amour - Follett	7	*Sing to the Lord* - Crocker	7
Down in the Valley - Mead	6	*Star of the East* - Crocker	7
The Drunken Sailor - Crocker	6	*Who are the Brave* - Martin	7
Brothers, Sing On - Grieg	5	*The Ghost Ship* - Perry	6
Come, Jesus, Holy Son of God - Handel	5	*Hello! My Baby* - Follett	6
She Wore a Yellow Ribbon - Follett	5	*Leave Her, Johnny* - Crocker	6
Men of Iwo Jima - Siltman	4	*Vive L'Amour* - Follett	6
Oh Won't You Sit Down - Lawrence	4	*Viva Tutti* - Hunter	6
Viva L'Amour - Siltman	4	*As the Holly Groweth Green* - Crocker	6
		Betelehemu - Whalum	5
		For the Fallen - Sammes	5
		The Sailor's Song - DeWitt	5
		Sing Me a Song of a Lad that is Gone -Porterfield	5
		Take Me Out to the Ball Game - Moore	5
		The Awakening - Martin	4
		Gloria in Excelsis Deo - Estes	4
		Loch Lomond - Duson	4
		May God Smile on You - Bach/Mendel	4
		Sansa Kroma - Crocker	4
		Sourwood Mountain - Follett	4
		This Train - Siltman	4
		Vive L'Amour - Shaw/Parker	4

Discussion

Results of this study indicate that a majority of the most frequently performed compositions in the 1995 and 1996 Texas UIL Concert/Sightreading Contests were found on the UIL *Prescribed Music List*. Compositions in Classes 1 and 2 might be performed with greater frequency than those in more difficult classes, since (a) there are likely more inexperienced groups participating in the UIL event than advanced groups and/or (b) there is greater variety in the repertoire selected for advanced ensembles.

TABLE 6
Rank Ordered Frequencies of Composers in 1995 and 1996 Texas UIL Male Chorus Performance Repertoire

1995		1996	
COMPOSER	TOTAL	COMPOSER	TOTAL
Follett	86	Crocker	108
Crocker	50	Follett	39
Siltman	49	Moore	23
Hunter	22	Siltman	20
Bartholomew	19	Hunter	19
Shaw/Parker	19	Shaw/Parker	15
Scoggin	18	Estes	14
Porterfield	17	Spevacek	14
Moore	13	DeWitt	13
Butler	11	Jennings	13
Shearer	11	Martin	12
Christensen	10	Perry	12
Thompson	10	Leininger	11
Schubert	9	Butler	10
Bach	8	Emerson	10
Duson	8	Thompson	10
Gray	8	Porterfield	9
Wheeler	8	Gray	7
Sateren	7	Mead	7
Swanson	7	Mendelssohn	7
Cain	6	Bach	6
Mendelssohn	6	Cain	6
Pfautsch	6	Copland	6
Copland	5	Schubert	6
Larson	5	Vaughan Williams	6
		Whalum	6
		Duson	5
		Hicks	5
		Johnson	5
		Lamb	5
		Riley	5
		Sammes	5
		Scoggin	5
		Shearer	5
		Williams	5

It is unfortunate that large amounts of data were submitted for this study, but were unable to be included because the forms from various regions were submitted with insufficient information. Results might have been more representative of the performance quality of choral music in Texas if choral directors had correctly provided the requested information to the UIL state office in Austin, Texas.

Some composers seem to compose more prolifically for specific voicings, but Emily Crocker's music is selected with great frequency in all three voicings. Composer frequency listings indicate that her compositions were performed more than other composers for both the 1995 and 1996 listings in mixed and treble voicings; she was the second most frequently performed composer in 1995 male voicings (Follett was ranked highest), but was again the most frequently performed composer in 1996.

Over a period of time, there are specific compositions that become regarded as appropriate choral literature for various age groups and voicings. These standard, accessible pieces of repertoire might be performed more than others because they have proven to be accessible to most choirs and voices comprised of varying levels of musicianship and vocal abilities. It is interesting and somewhat of a concern to note that a minimal number of the "great composers" in music history are listed in the top 15 composers and compositions of repertoire performed in contest situations. When compared with the composition and composer frequency listings of Rentz's (in press) study compiling festival/contest lists of 13 states, the numbers of listings of composers in the "great composer" category continues to decline steadily in contest performance selections. For example, only one of the selections in the top 15 compositions for mixed chorus in the 13-state study appears in the top 15 mixed chorus compositions performed in Texas in 1996.

Results of this study might provide interesting information regarding current trends in repertoire selection that is regarded as accessible literature for successful music performance. Choral repertoire selection committees might find these results helpful in creating appropriate choral repertoire lists in mixed, treble, and male voicings. This information also might assist choral directors in making decisions regarding the suitability of repertoire for choral performance of various ages. In addition, these results might provide a basis for decisions regarding retention or deletion from existing prescribed music lists.

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Sign Language and Choral Performance: An Exploratory Study of Performer and Audience Attitude and Recall

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Interpreting songs into sign language has gained wide acceptance among various professional groups, including the New York Opera Company. It has also become quite popular to include signed songs on school music programs. Many directors feel that it is important for their choristers to be able to share their music with various populations. Combining singing and signing also has the potential to enhance the learning atmosphere. The purpose of the present study was to investigate performer and audience attitude of choral performance alone and combined with signing. This Pretty Planet (J. Forster & T. Chapin, 1996) was taught as a round to a children's choir. After the song was learned and memorized by the choir, a teacher of American Sign Language (ASL) taught the children the appropriate signs to accompany the selection. Chorus members were asked prior to and following the ASL training to rate their liking of the selection on a scale of 1 to 100. No significant change in rating was found. For the second phase of the study, performances of the selection with and without signing were videotaped. School-aged children (Grades 2, 5, 8, and 11-12) were asked to rate their liking of 1 of the 2 performances on a scale of 1 to 10. They were then asked to write as much of the text as they could remember. No significant differences were found in either rating or number of words *retained. It would seem that while the use of sign language in this music performance setting did not increase liking or focus of attention, it did nothing to hinder either one. Implications for teaching and use of sign language in choral settings as well as other areas are discussed.*

Interpreting songs into sign language has gained wide acceptance among various performing groups, including the New York Opera Company, which has given sign-interpreted performance of its English language operas since 1982. It has also become quite popular to include signed songs on school music programs. Some educators believe it is pretentious to use signing when no hearing-impaired listeners are in the audience. Yet French, Latin, or German texts are often included in programs when no native speakers are present. As song signing becomes increasingly more common, it is important that interpretive signs no do merely provide a form of "hand jive." Vocal teachers should give the same careful attention to the articulation of signs as to the diction of foreign song texts (Darrow, 1987; Darrow & Schunk, 1996).

Interpreting songs into sign is a popular activity for deaf and hard-of-hearing students as well as hearing students. Darrow and Gfeller (1991) surveyed public school music educators teaching D/HH students and found that signing songs is a frequent activity in the music classroom. With increasing adoption of the total communication philosophy, students in deaf education program are finding song signing to be a useful means of sharing cultural values and performing popular music. Signing songs, however, should not be simply "finger play." Many of the elements of music and expressive aspects of music can be illustrated through the signing of music: rhythm, tempo, changes in tempo, style, texture, tone color (male signers for male voices, etc.), form, and dynamics. Careful attention should also be given to the art of interpreting songs into sign. The signing should be as meticulous executed as the singing of the songs (Darrow, 1987). Choral directors should follow the general guidelines for interpreting songs into sign (Darrow & Schunk, 1996).

American Sign Language (ASL) is the native language of of many individuals who are deaf. It originated in the early 19th century through the efforts of Laurent Clerc, a deaf French educator, and the Reverend Thomas Gallaudet, an American, who saw the need for deaf education in the United States. It has not been until recently, however, that ASL has gained recognition as an independent, manual/visual language with its own grammar, syntax and rules. Through the research of William Stokoe in the late 60s and early 70s, the myths of ASL being broken English and impeding the development of language for its users were finally dispelled (Stokoe, 1980).

ASL is a natural language with its own grammar and syntax. It is a beautiful and graceful visual-gestural language. The signs in ASL are word-like units, which have both concrete and abstract meanings. Signs are made by either one or both hands assuming distinctive shapes in particular locations and executing specified movements. The use of spatial relations, direction, orientation, and movement of the hands, as well as facial expression and body shift make up the grammar of ASL (Padden & Humphries, 1988).

Sign language as a form of communication can be seen as a closed system. No other form of communication is needed for a person versed in sign language. American Sign Language (ASL), although commonly used among members of American deaf culture, can also be considered familiar as a form of communication to much of the hearing population. Interpreters using ASL have become a familiar sight in many situations in modern society. The ubiquitous nature of this circumstance has made at least an awareness of sign language a part of most people's experience.

Some religious organizations have full services signed while others may have signing during the sung part of the service. Additionally, one may observe interpreters signing during political debates, court cases or any other public forum. Some choral directors are beginning to integrate sign language into their performances as part of an enrichment activity for choristers or as a public service to their audience.

ASL as a "stand-alone" teaching tool can be used to reinforce verbal structure in other languages. Schunk (1997) suggests that there are benefits of integrating signs into second language rehearsal in order to provide students with visual cues and to engage them in meaningful physical participation (p. 49). ASL is viewed as a highly effective means of communication for several reasons including iconic representation (Baker-Shenk & Cokely, 1991) or for reinforcing English in non-English-language settings (Baez, 1994; Schunk, 1997).

Forms of sign language or gestures in combination with music for the purpose of improving verbal skills have also been explored (Buday, 1995; Madsen, 1991). Madsen (1991) paired gestures with and without singing to assess new vocabulary acquisition in first graders. The targeted vocabulary included nonsense words, which were paired with actions indicating body parts. Participants ($N = 60$) were assigned to one of three treatment conditions: (a) rehearsal using gestures paired with music, (b) rehearsal using gestures only, and (c) no rehearsal as control. Participants in the gestures-paired-with-music condition made significantly greater gains in learning and transference of new vocabulary words than did those in either of the other two conditions. Galloway and Bean (1974) also examined the effect of gestures or action movements paired with music on the development of body-image and body-part identification in hearing impaired preschool children and, like Madsen (1991), found that manual movements accompanied by music assisted in learning.

Buday (1995), interested in the effect of signs paired with words on learning, taught children with autism spoken and signed words in two formats. In the first format, the children listened and observed as seven words were spoken and signed when they occurred in a song on a cassette tape. In the second format, another seven words were targeted but in conjunction with rhythmic speaking on a cassette tape. The results revealed that significantly more signs and words were imitated under the music condition.

The aforementioned studies, as well as others (Gfeller, 1983; Wolfe & Horn, 1993) indicate that music paired with signs or gestures, can be used in various settings to improve learning and retention. One of the purposes of this study is to determine how the combination of music and gesture, specifically sign language, might effect young choral students retention of information. The second purpose is to survey attitudes of populations, either participating in or viewing a choral experience involving sign language paired with music.

Method

The first phase of this study involved combining ASL with a choral performance experience. This Pretty Planet (J. Forster & T. Chapin, 1996) was taught as a round to a children's choir (*N* = 29). After the song was learned and memorized by the choir, an expert in ASL taught the children sign language to accompany the selection. Chorus members were asked prior to and following the ASL training to rate their liking of the selection on a scale of 1 to 100.

In preparation for the second phase of the study, performances of the choral selection with and without signing were videotaped. Students in Grades 2 (*n* = 71), 5 (*n* = 80), 8 (*n* = 40), and 11-12 (*n* = 48) were selected to view the videotape. These grade levels were chosen based on previous research surveying school-aged populations' perceptions of musical stimuli (Byrnes, 1997; Fredrickson, 1997). Subjects were assigned to view one of the two performances. They were asked to rate their liking of the performance they viewed on a scale of 1 to 10 (with 1 being low and 10 being high). They were then asked to write as much of the text as they could remember.

Results

Ratings for each grade level and each condition (signing, no signing) were recorded and groups were compared. Since groups were of unequal size, and the primary research agenda was not concerned with differences between grade levels, independent *t*-Tests were used to compare sign versus no-sign groups. There were no significant differences between raters who saw the choir performance without sign language and those who saw the performance in which the choir used sign language.

To test for word recall it was decided to take the lyrics of the song (Figure 1) and extract the main descriptors, leaving out words such as "this", "your", and "the." The remaining words received a score of one point each. Word scores were determined for each subject. Scores for subject word count were also subjected to independent *t*-tests. As with ratings there were no significant differences between treatment groups. The one exception was the group of 2nd-graders (t = 1.239, df = 69, p = .03). In this particular case it would be imprudent to draw conclusions from such a small sample when the test is only significant at a level of .03.

This pretty planet spinning through space,
Your garden, your harbor, your holy place.
Golden sun going down,
Gentle blue giant spin us around.
All through the night,
Safe 'til the morning light.

FIGURE 1.
Text of *This Pretty Planet.*

Discussion

As society becomes more inclusive some people find themselves in environments in which they will coexist with someone who has a disability. More restaurants are acknowledging the need to allow animals trained to assist the disabled to enter premises formerly considered off limits. Buildings are being built which will easily allow a wheelchair to go anywhere. Institutions who host large public gatherings such as rallys, worship services, and theater or concert performances are providing mechanical assistance for the hearing impaired or a translator to provide sign language for the profoundly deaf. But individuals with disabilities, and the accommodations society offers, could be thought by some to be distracting or even inappropriate in certain circumstances.

In the case of this research it would seem that the use of American Sign Language in a musical performance did little to alter the perception of members of an audience. The presence of sign language, not just in the environment but as an integral part of the performance, had no significant effect on liking or, in almost all cases, recall as measured in this study. It is interesting to note that the researchers noticed behavioral differences as the various groups watched the stimulus tapes. Groups who saw the performance which included sign language seemed to be more attentive (stared for longer periods at the video screen, appeared to shift and move less in the seats, exhibited less obvious off-task behavior) but this did not translate into higher or lower ratings or word recall.

In the future it is possible that members of our society now seen as unusual due to a disability could blend into crowd of everyday life. This does not mean that we do not notice, but that we do not find it unusual to share an elevator with a guide dog, stand in line behind someone in a wheelchair, or have lunch in a restaurant where the group at the next table includes someone using sign language.

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The Influences of Culture on the Emotional Response to Music: An Overview for General Music Teachers

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The purpose of this paper was to investigate the influence of culture on the emotional response to music. More specifically, this paper examined three particular areas, which appear to have a substantial degree of influence upon the manner in which students in general music classrooms react to music: musical preference, perception of moodstates, and instrumentation. While most research studies have used only western music as stimuli, the response of listeners who do not have music of that genre as a primary part of their musical experience might respond in a substantially different manner as a result. Consequently, musical preference among subjects is an extremely important area to be taken into account for both the researcher and the general music teacher. One way for teachers to improve the quality of musical experiences for students is to carefully consider the cultural background of not only the student, but of the musical selection as well. Finding the most appropriate music based on the cultural makeup of the classroom can provide a rewarding experience for both teacher and students alike. Based on the results of these studies, it appears that the general music teacher should be aware of two important issues: First, consider the particular timbre of an instrument, as well as the instrument's articulation when selecting musical material that is most effective creating the desired moodstate. Secondly, understand that, because of differences in cultural backgrounds, students will undoubtedly yield a wide range of responses

to the tonal color and unique phrasing of each instrument. When trying to establish any particular moodstate, the response to the stimulus used to create that moodstate may vary from student to student, based on an individual's cultural tradition. Effective teachers can use this to their advantage, when deliberately changing the pace or direction of classroom activities. By providing carefully structured music classes, each student has the opportunity to not only further develop their listening skills, but to also experience a much broader realm of emotional expression.

It would appear that music is capable of affecting various individuals across a wide variety of cultures. In previous studies, results showed that age, knowledge, gender, or experience all have varying degrees of influence on cultural preferences in music (Brittin, 1991, 1996; Gregory, 1994; LeBlanc, Sims, Siivola, & Obert, 1994). Thus, the ability to prepare an effective lesson plan that includes music listening is never an easy task, especially when one considers the increasing diversity in the student population in most elementary, middle, and high schools (Shehan Campbell, 1994).

A substantial amount of research exists supporting the idea that music can have a direct influence on mood (Pignatiello, Camp, & Rasar, 1986). Various studies have been designed to isolate specific variables that affect the manner in which individuals react to musical stimuli. These areas include previous learning experience (Swanwick, 1973), age (Terwogt & Van Grinsven, 1991), personality traits (Lewis & Schmidt, 1991) prior exposure (Eagle, 1971; Wheeler, 1985), musical training (Coffman, Gfeller, & Eckert, 1995), and cognitive ability (Demorest, 1992; Stratton & Zalanowski, 1991; Zalanowski, 1986).

The purpose of this paper was to investigate the influence of culture on the emotional response to music.

Three particular areas that appear to have a substantial degree of influence upon the manner in which students in the general music classrooms react to music were examined: musical preference, perception of moodstates, and instrumentation.

Preference

Not suprisingly, many students consistently demonstrate a stronger preference for music performed by artists who share their own ethnic identity (McCrary, 1993; McCrary & Gauthier, 1995). Consequently, teachers who attempt to provide a diverse listening experience for all students face a daily challenge in trying to strike a balance in presenting the familiar versus unfamiliar music. Indeed, Engle (1993) reported that different cultures focus on different elements of music (rhythmic, harmonic, or melodic) as a result of their life experiences. Evidently, this phenomenon is evident among performers as well as students. Engle cited Middle Eastern cultures as placing a high priority on intricate melodies, African cultures as concentrating their efforts on rhythmic structures, and European-American musicians as having focused on harmonic content.

General music teachers should be aware of the cause-and-effect relationship that can exist between music and moodstates. When trying to establish any particular moodstate, the response to the stimulus used to create that moodstate may vary from student to student, based on an individual's cultural tradition. Effective teachers can use this to their advantage, when deliberately changing the pace or direction of classroom activities. By providing carefully structured music classes, each student has the opportunity to not only further develop listening skills, but also to experience a much broader range of emotional expression. A goal for many educators is that the entire musical experience will lead to an increase in student self-awareness.

Western versus Nonwestern Music

The listening experience in the music classroom of today has dramatically changed over time. Now there is a wide variety of materials available to teachers who are interested in creating a diverse musical atmosphere for their students. While in previous years teachers were given a more restricted range of listening materials to provide for their students, the multicultural movement has expanded the listening repertoire to include an array of world musics to complement the long-standing tradition of folk and classical literature in the classroom.

Coggiola (1996) posed a question regarding whether music outside of the western art tradition was capable of eliciting aesthetic responses. This issue has also been a concern expressed by others with regard to the specific music selected when attempting to measure moodstates or aesthetic response (Hargreaves & Colman, 1981; Zenatti, 1991). In a thorough investigation of nonwestern music preference, Fung (1993) concluded that students with greater frequency of intercultural interaction tended to show higher preference for nonwestern musics, and that current pop styles were most preferred over nonwestern styles by all grade levels.

Hoshino (1996) investigated the difference in emotional reactions of the various major and minor modes of the Japanese pentatonic scale versus European or western modes. Results showed that each mode produced a different impression on the Japanese listeners. These musically untrained subjects could distinguish between both western and Japanese modes.

Gregory and Varney (1996) asked subjects from European and Asian backgrounds to listen to a variety of excerpts of western classical, Indian classical, and New Age music. Results showed that the affective response differences between European and Asian subjects is determined more by cultural tradition than by the inherent qualities of the music.

Perception

Although studies have shown that emotional responses to music are the same in children and adults (Flowers, 1990; Giomo, 1993; Hair, 1995), research has also shown that all moods are not equally demonstrable within various cultures. With this information, music teachers may be able to design more effective teaching strategies and listening experiences. They have a greater chance to achieve the intended outcome of students' responses to whatever music is being used to create a specific classroom atmosphere. Among the many topics related to moodstates, one of the most widely held beliefs in music is the idea that major and minor tonalities are equated with happy and sad emotions, respectively. In one of the earliest investigations of the relationship that exists between music and moodstates, Hevner (1935) concluded that sadness was expressed as a minor key, low pitched, and in a slow tempo. Happiness was indicated by a fast tempo, simple harmonies, more flowing rhythms, and less high pitch.

Crowder's (1984) research asked why major tonality is equated with happiness. He concluded that the association of the major mode with happy and the minor with sad is a strong link between music structure and the language of human emotions. Still, there is a lack of agreement regarding how or why these modalities are perceived as such. Indeed, Ball (1988) contends that generalities regarding major and minor tonalities paired with specific moodstates are not only invalid, but they also undermine the value of music.

Terwogt and Van Grinsven (1991) investigated the responses of 5-year-olds, 10-year-olds, and adults who were asked to link a number of selected excerpts to one of the four specific moodstates: happiness, sadness, fear, and anger. Each of the moodstates were represented by facial expressions. Fear and anger appear to be more difficult to perceive by subjects who were exposed to music when compared to other moods such as happiness or sadness.

Kratus (1993) sought to determine whether developmental, gender-based, or emotion-based differences exist in children's ability to interpret emotion in music and to determine which elements led to their interpretation of emotion. Students were asked to circle facial expressions, which they perceived to represent the music. Results revealed that students were more consistent in their identification of happy and sad music than excited and calm. Children based their happy-sad distinctions on rhythmic activity and articulation; excited-calm distinctions were based on rhythmic activity and meter. Giles (1994) supported the notion that rhythmic activity has a significant effect upon the moodstate of individuals experiencing music, and that there is a direct linkage between the rhythmic qualities in music and the brain.

Dolgin and Adelson (1990) designed a study to provide information regarding the age at which children began to recognize the affective qualities in sung and instrumentally presented melodies. Four, seven, and nine-year olds listened to melodies that were classified as happy, sad, angry, or frightening. Results showed that some emotions were harder to interpret than others. Happy was the easiest to recognize, and sad was easier to recognize than angry or frightening.

The results of this particular study lead to an interesting point: Could there be a relationship between students' difficulty in perceiving certain moodstates and their ability to express those same moodstates? For teachers, this information may be considered when contemplating students' regular needs for expression. The music classroom is an excellent place to use music as a stimulus, which allows students to share their feelings as a result of their individual experiences in life. The need to express their emotions is extremely important to them. Indeed, "to be understood" is one of the main priorities of young students.

Instrumentation

One of the least-considered areas related to factors which might affect listeners' moodstates and response to music is the particular instrumentation used to convey a given moodstate. Research has shown that students perceive some moodstates more readily than others, depending upon which instrument is used to facilitate the response (Gabrielsson & Juslin, 1996).

The specific manipulation of these elements by each instrument partially defines a particular culture's musical tradition. Heller (1997) states that yet another component, quality, is equally if not more important to providing music of every culture its own unique characteristics. He also mentioned that no culture has demonstrated any particular preference for one dynamic over another, that some cultures in the Middle East prefer legato articulation versus staccato, and that European-influenced music has a substantial amount of homophonic and polyphonic music.

Some researchers suggest that perception of how various instruments' execute rhythm, melody, harmony, texture, and dynamics has a direct effect on the one's ability to perceive the "appropriate" moodstate. Behrens and Green (1993) investigated the ability to identify emotional content of solo improvisations, which represented three moodstates: sad, angry, and scared. Results showed that subjects with higher levels of musicianship demonstrated greater accuracy in rating the performance of the trumpet player's improvisations. Also, subjects were more accurate when identifying "scared" performances on violin than on other instruments, and that the emotion of "sad" was perceived to a significantly higher degree when performed on trumpet.

Cutietta and Foustalieraki (1990) found that, with regard to tonal preference, American students ranked trumpet as the most pleasant, following clarinet, violin, bassoon, and piano, while Greek students ranked piano as the most salient, followed by guitar, violin, clarinet, trumpet, and bassoon. Kendall and Carterette (1990) found similar results when they conducted a study, which focused on the relationship between performer and listener. They found that both musicians and nonmusicians could accurately identify various levels of expressive intent on violin, trumpet, clarinet, oboe, and piano.

Implications

In almost every aspect of school activity, music plays a vital role. Upon close examination, one realizes the multiple ways music is used at the elementary, middle, and high school levels. Music may serve as a stimulus to create an atmosphere, whether it is for classroom activities, school dances, stage productions, or sports events.

Music has the unique capability to induce, maintain, or alter almost any emotional disposition. With such a wide range of possible emotions that exist as part of the human experience, the idea of deliberately manipulating sound patterns to purposefully connect with one's innermost thoughts seems awesome and mystifying.

For the general music teacher, one of the many ways to incorporate music in the classroom activities is through meaningful listening experiences. Excellent opportunities to introduce particular musical material are usually found before or after a special event on the school calendar, or during various holidays throughout the school year.

Yet another opportunity to use music to induce or alter specific moodstates presents itself during those unfortunate times when traumatic events occur in various segments of our society. It is especially during these times that music seems to have the most potential for initiating and sustaining the healing process in order to help students diffuse highly emotional states.

But how do we know whether or not children in music classrooms have meaningful experiences, and what steps can we take toward ensuring that the interaction with music is positive? One way for teachers to improve the quality of musical experiences for students is to carefully consider the cultural background of not only the student, but of the musical selection as well. Finding the most appropriate music based on the cultural makeup of the classroom can provide rewarding experiences for teacher and students alike.

Kerchner (1996) asserted that the culture in which a listener lives may determine what relationships among sounds are perceived as 'musical.' For example, one may be teaching in a primarily urban setting where most of the students demonstrate a particular fondness of rap or hip-hop music. In this setting, it might be beneficial to focus attention on three of the defining musical characteristics of that genre—the rhythm of lyrics, the overall texture (usually characterized by heavy electric or synthesized bass), and the repetitiveness of syncopated patterns usually found in the drum tracks. Another example might be used for parts of the Appalachian region, where a discussion of traditional aspects of music might include focusing on the timbral quality of drones by the "lap" or "mountain" dulcimer when it is used as an accompanying instrument for ballads. Yet another example might involve a southwestern setting where a lesson on Mariachi bands and their diverse roles as either instrumental or accompanying ensembles could be appropriate. A related topic for discussion could be the fact that, because there are no drums in an ensemble of that nature, the dimension of rhythm is primarily supplied by the guitars, violins, and trumpets. While these approaches are generalizations, they may serve as a point of departure for the general music teacher to design site-specific teaching strategies.

Based on the results of these studies, it appears that the general music teacher should be aware of two important issues: First, consider the particular timbre of an instrument, as well as the instrument's articulation when selecting musical material that is most effective creating the desired moodstate. Secondly, understand that because of differences in cultural backgrounds, students will undoubtedly yield a wide range of responses to the tonal color and unique phrasing of each instrument.

Cultural issues appear to be important when considering the course content of the general music classroom. While most research studies have used only western music as stimuli, the response of listeners who do not have music of that genre as a primary part of their musical experience might respond in a substantially different manner as a result. Consequently, musical preference among subjects is an extremely important area to be taken into account for both the researcher and the general music teacher.

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A Comparative Study of Computer-Assisted Instruction versus Traditional Music Instruction in Teaching Pitch Matching to Third, Fourth, and Fifth-Grade Students

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Abstract

The purpose of this study was to compare the effect of traditional music instruction versus computer-assisted instruction on the pitch matching accuracy and attitudes of elementary students. Subjects were third, fourth, and fifth grade students ($N = 116$) from an ethnically diverse, low-income school. Over the course of an academic year, each student experienced two instructional conditions: traditional music instruction (fall) and computer-assisted instruction (spring). A pretest-posttest design was applied to examine changes in pitch matching abilities and music attitudes.

The study revealed no significant differences in pretest-posttest pitch matching scores as a function of the instructional treatment condition. Results indicated that both boys and girls exhibited significantly more negative music attitudes at the conclusion of the computer-assisted instruction condition compared to the traditional music instruction condition. No significant differences in music attitudes were observed between boys and girls. Boys in this study did make significantly greater improvement in pitch-matching after the computer-assisted instruction treatment than the girls, while the traditional music instruction treatment resulted in no significant difference between the two genders.

There were no significant differences in pitch scores among the third, fourth, and fifth graders for both treatment conditions. The research indicated that the fifth graders' music attitudes were significantly more negative after the computer-assisted instruction treatment compared to the lower two grades.

Although pitch scores did not improve significantly as a result of either treatment conditions, it is interesting that the boys showed significantly more improvement in pitch-matching than the girls after the computer-assisted instruction. Further research needs to compare the differences between the learning styles of boys and girls to determine optimal teaching strategies for improving pitch-matching skills.

The increase in negative attitudes towards music following the computer-assisted instruction does raise concerns regarding computers in the music classroom. These negative attitudes may have been a result of a declining interest in school in general at the end of the school year and not a function of the computer-assisted instruction. Further studies are needed to determine academic or social influence of computers in the music classroom.

Undergraduate Music Student Recruiting Practices and Strategies in Public Colleges and Universities

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Abstract

Collegiate music departments invest an enormous amount of time, effort, and expense in recruiting students to their programs. Recruiting students may become increasingly difficult as more students select majors in business and technology fields and less in liberal arts. This study was designed to examine current trends and practices involved in undergraduate music student recruiting. The research goals were three-fold: (a) to determine the characteristics of plans made by departments of music to recruit undergraduate music students, (b) to determine to what extent music executives report using recruiting strategies recommended in related literature, and (c) to determine the music executives' assessments of factors influencing student college choice.

A review of related literature was used to formulate the survey instrument, the Undergraduate Music Student Recruitment Questionnaire (UMSRQ). The instrument was organized into four categories: general information, recruiting plan, recruitment strategies, and additional comments. The UMSRQ was sent to music executives of all National Association of Schools of Music member public higher education institutions (N = 303) with a return of 194 (64%) usable responses.

Data collected were reported as frequencies and percentages. Information collected provides a detailed picture of current undergraduate music student recruiting practices occurring in public higher education music departments. Music department personnel can use the results of this study to determine how their programs compare. Recommendations that are provided can help guide decision making processes of collegiate music departments in future recruiting activities.

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Teaching Note-Reading to Three-Year-Old Children

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Abstract

In 1997, a much-publicized study sparked a furor of interest in piano study when it was shown that taking piano lessons at ages three and four produces measurable benefits in the areas of abstract thinking and problem solving. This brought a new kind of student to the doorsteps of piano teachers everywhere-the preschool-aged child. Previously, children tended to begin lessons at ages seven to nine, and most materials for beginners were geared toward this age group. Now teachers are being challenged to determine how best to serve much younger pupils.

This research project was designed to determine which of three standard methods used to teach note-reading is the most efficient and appropriate for teaching three-year-old students. These methods are referred to as Middle-C, Multi-key, and Intervallic. Eight subjects were in the study, and due to the small number of subjects, only two methods were used. Four students were taught using the Intervallic approach, and the remaining four were taught using the Middle-C approach.

It was found that the Middle-C approach worked best for the students. Also, psychological and physiological development were shown to play a major role in the success of each students. Abstract concepts were difficult for the children to visualize, and small stature created problems when physically approaching the instrument. Despite these difficulties, by the end of the study, al students were able to identify the first seven letters of the alphabet and find the corresponding notes at the piano.

Multiculturalism in Music Education: A Comparison of U.S. and Australian Models

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Abstract

The purpose of this study was to compare and contrast the development of a philosophy of inclusion of multicultural music education in the United States and Australia during the period from 1980 to 1997. For the purposes of the study, multicultural music is defined as music outside the tradition of Western European art music or contemporary popular music. The focus was on three levels: the research literature, present curriculum statements and resource materials.

In both countries, research literature and scholarly debate since 1980 has generally promoted the inclusion of multicultural music in the general music program. Research literature in both countries cites the benefits to the student, both personal and educational, of going outside traditional Western European sources of musical repertoire. Also the fundamentally multicultural nature of each society, and therefore of education, is emphasized. Recent literature of both countries reflects a move away from extrinsic and humanitarian reasons for including multicultural music (such as promoting cultural tolerance) towards more purely educational and musical ones (such as providing new frameworks with which to improvise and create.)

Curriculum statements in the United States (*National Standards for Arts Education*, 1994) and the state of Victoria, Australia (*Curriculum and Standards Framework*, 1995) reflect the ideology being developed in the research literature. Both commend the development of an understanding of music of other cultures. Studies of a range of resources in both the United States and Australia confirmed a growing inclusion of multicultural repertoire. Surveys conducted for this thesis in both countries reflected a general enthusiasm for teaching multicultural music though they also reflected shortcomings in teacher preparation and availability of resource material.

Middle School Students' Attitudes About Singing

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Abstract

Middle school students' attitudes about singing are important to vocal music educators primarily because interest influences subsequent activities (Renninger, 1992). Other factors have been found to have an influence on attitude including: academic ability, scholastic effort and athleticism (Kohl, 1997; Schroeder-Davis, 1995); societal, political and economic conditions (Kolenik, 1992); grade level, gender and socioeconomic background (Greenberg, 1970; Pogonowski, 1985; Shaw & Tomcala, 1976); home experiences (Keen, 1981; Kohl, 1997); group singing experiences (Nolin, 1973; Mizener, 1993); peer approval (Hanser, 1982; Kohl, 1997; Neill, 1998); and performance opportunities including challenging music (Kohl, 1997; Neill 1998).

The purpose of this study was to learn what factors contribute to middle school students' attitudes about singing. Approximately 945 middle school students in grades six, seven, and eight were surveyed. The survey was given to students who were either enrolled in vocal music, instrumental music, or speech and drama. The survey, designed by the researcher assessed students' feelings about singing and the reasons for their attitudes. The survey pinpointed the areas of background, gender, grade level, and peer influences.

Results reflected a significant difference in attitudes about singing in a group and about singing in general as a function of gender and grade level. Females and eighth graders reported the most positive attitudes in these areas. There was no difference in attitude toward singing among students currently enrolled in music classes or private lessons, and those not currently enrolled in music classes or private lessons. Students who experienced singing with others at home, at school and with recordings reported a more positive attitude than those who did not. Peer influences and opportunities to perform were also an important factor.

Miss Kate Boone: A Boon for Music Education

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Abstract

The purpose of this study was to investigate the significance which Katherine Evalyn Boone (1871-1969) played in the development of music education in Southeast Missouri during her music teaching career of 83 years. This project researched the scope and nature of Miss Boone's contributions by focusing on the years 1944 through 1969 since this period was the most significant of Miss Boone's teaching career in this region.

Data utilized in this study were collected from interviews of 25 former students and 8 friends and colleagues; newspapers; recital and concert programs, music literature, judging sheets from music contests, letters from pupils and judges, pictures, Southeast Missouri State University Kent Library; historical information collected from the Clara Drinkwater Newnam Library at Charleston, Missouri; archivists from Notre Dame University, University of Tennessee at Martin, and Cumberland University at Lebanon, Tennessee.

The investigation revealed Miss Boone's teaching effectiveness and influence in the lives of her students, her cultural contributions to the community and area of Southeast Missouri, and summarized her significance and legacy in the development of music education to the region.

The Selmer Music Guidance Survey: A Study of Reliability

Laurie L. Splater
University of Missouri - St. Louis

Abstract

The Selmer Music Guidance Survey is a test that is used throughout the country, being used as a recruitment tool and as a predictor of future ability. However, no statistical evidence is known to exist to prove that this test is reliable. One thousand and nine students from a St. Louis County suburban school district took the Selmer test and the results were analyzed. The focus of this study is to determine the reliability of the Selmer Music Guidance Survey.

The Effects of Listening Condition on Melodic Error Detection by Novice Woodwind Students

Linda C. P. Thornton
University of Missouri - Columbia

Abstract

The purpose of this investigation was to examine the melodic error detection abilities of novice woodwind students in two types of listening conditions, listening to a recording (listening only) and listening to their own playing during performance (listening-playing). The fifth and sixth grade subjects had been studying their woodwind instruments for only seven months prior to testing ($N = 32$).

The subjects listened to four familiar melodies, two of which contained predetermined, planted melodic errors. A system was used to plant errors in the listening-playing condition by omitting key signatures and accidentals. Subjects were instructed to determine if each melody was correct or incorrect, and when identifying a melody as incorrect, to mark which note or notes in the melody they thought were wrong.

Results indicate subjects were able to identify errors at the same level of accuracy in both conditions, and that a significant, positive relationship existed between the scores in the two listening conditions. A significant interaction was found for listening conditions (listening-only and listening-playing) by melody type (correct and incorrect), with a significantly higher mean score on the error identification task for listening-playing correct melodies than for any of the other three combinations of listening conditions and melody types. With melodies identified by subjects as incorrect, errors were located accurately 78% of the time.

It was concluded that novice woodwind players can identify pitch errors in their own performance with moderate success. Implications for curriculum development include the possibility for increased musicianship expectations and training with beginning instrumentalists.

News Briefs

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Missouri Journal of Research in Music Education

CONTENTS

Number 37 **2000**

FEATURE ARTICLES

Mary J. Tollefson 3 A Comparison of Unilateral, Coordinated, and Aural Model Practice Procedures in Learning Piano Music

John Lychner 19 A Comparison of the Musical Preferences of Undergraduate Nonmusicians and Baby Boomers

Carol McDowell 37 The History of the Band Program at Jackson High School, Jackson, Missouri (1920-1998)

Wayne E. Goins 54 Effect of Moodstates on Listeners' Response to the Music of Pat Metheny

MISSOURI STUDENT AND FACULTY ABSTRACTS

Christine Mary Damm 73 Beginning Clarinet Instruction: A Survey of Pedagogical Approaches

MISSOURI STUDENT AND FACULTY ABSTRACTS (continued)

Matthew Chovine Harden 74 The Effect of Differentiated Levels of Conductor Eye Contact on High School Choral Students' Ratings of Overall Conductor Effectiveness

Althea R. Lindt 75 A Case Study of Schools of Music Operating in Baptist Churches

Darcy Hope Maret 76 Student Impressions, Teacher Impressions, and Systematic Behavioral Observations in Applied Music Lessons of Novice and Experienced Teachers Novice Woodwind Students

Marilyn Carol Moore 77 The Effect of Piano Lessons on Reading Recovery Students

Scott A. Roewer 78 Motivational Factors for Student Participation in Elementary School Choral Ensembles

NEWS BRIEFS

79 Call for Papers – American Orff-Schulwerk Association

Missouri Journal of Research in Music Education, No. 37, 2000, 3-18
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A Comparison of Unilateral, Coordinated, and Aural Model Practice Procedures in Learning Piano Music

Mary J. Tollefson
University of Wisconsin-La Crosse

This investigation compared the effectiveness of unilateral (one-hand) versus coordinated (both hands) practice procedures on learning piano music. The effectiveness of an aural model during unilateral practice also was investigated. Results suggested that unilateral and coordinated practice procedures may contribute to learning piano music in different ways. There was a significant difference between practice procedures, with fewer trials used in coordinated practice conditions, indicating greater efficiency than unilateral practice. However, fewer trials were used for pieces with difficult right-hand parts in the coordinated practice condition than for all other combinations of hand-piece and practice conditions. Performance accuracy was significantly different between unilateral and coordinated practice conditions. Performances were more accurate following unilateral practice than following coordinated practice for all combinations of pieces and conditions. Pieces with difficult right-hand parts practiced unilaterally were rated higher in musical expression than all other combinations of hand-piece and practice conditions, although no overall differences between practice procedures on judged musical expression were found. The aural model during unilateral practice did not affect efficiency, accuracy, or musical expression ratings.

This article is based on the author's doctoral dissertation, "A Comparison of Unilateral, Coordinated, and Aural Model Practice Procedures in Learning Piano Music," accepted by The University of Texas at Austin, 1993. A summary of this research was presented at the National Conference on Piano Pedagogy, 1994.

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In traditional piano lessons, music learning is achieved primarily through the development of piano performance skills. Pianists acquire a particular set of fine motor skills, specifically involving the fingers and hands. These skills (in terms of music performance) are developed with the aid of various procedures and methods conceived by pianists and pedagogues and passed on through tradition. Some of these procedures include practicing hands separately, slowing down the tempo, working with a metronome, and repeating a small section several times with a set criterion level (e.g., to repeat a phrase three times in a row with no errors). Such techniques devoted to learning and performing piano literature often are considered to be a primary aspect of practice. The specific procedures in effective piano practice have been difficult to determine.

Optimal procedures for learning piano music have been discussed in pedagogical literature. Practice is a topic often included in articles and books concerned with the development of piano technique. Annotated bibliographies of texts concerning the development of piano performance skills have been included in pedagogical compendiums, such as *The Well-Tempered Keyboard Teacher* (Uszler, Gordon, & Mach, 1991). Essays and books on traditional piano teaching were brought about by performers, but their pedagogical writings were dedicated more to the development of piano technique and stylistic considerations, and not to procedures for learning music within an efficient schedule (C.P.E. Bach, 1753, 1762; Clementi, 1802; Couperin, 1717; Czerny, cited in Uszler, Gordon, & Mach, 1991; Hummel, cited in Uszler, Gordon & Mach, 1991; Matthay, 1913, 1947; Ortmann, 1925, 1929). Many twentieth-century pedagogues addressed what are now known as traditional practice procedures, including mental practice, slow practice, and setting goals for the practice session in learning music (Gat, cited in Uszler, Gordon, & Mach, 1991; Kochevitsky, cited in Uszler, Gordon, & Mach, 1991; Leimer & Gieseking, cited in Uszler, Gordon, & Mach, 1991; Matthay, 1913, 1947; Neuhaus, cited in Uszler, Gordon, & Mach, 1991; Newman, 1974; Uszler, Gordon, & Mach, 1991).

Modeling has improved performance and has shown effectiveness in learning music in a single practice session (Rosenthal, 1984; Rosenthal, Wilson, Evans, & Greenwalt, 1988). In a single monitored study session for learning a new piece, listening to a model was almost as effective as practicing in terms of rhythm, phrasing and tempo, but not in terms of notes or articulation (Rosenthal, Wilson, Evans, & Greenwalt, 1988). In individual practice the use of aural models has been found to improve performance on the same repertoire (Rosenthal, 1984; Zurcher, 1975). The most effective aural models are similar to performance task goals, such as having the ensemble listen to a recording of the performance piece (Clinesmith, cited in Duerksen, 1972). On the other hand, when tape-recorded models were prepared for take-home practice, performance and sight-reading skills did not appear to be affected (Anderson, 1981). Using an aural model during band rehearsal did not help individual learning, although it provided ideal performances of the etude for each instrument (Hodges, 1989). No research was found on the scheduling of physical practice with modeling for learning effectiveness.

Gruson (1988) found that the frequency of repeating sections was the best measure for improvement in performance skills. Subjects with no previous keyboard reading experience indicated that "the part method" was superior to "the whole method" (Ash & Holding, 1990). With advanced pianists learning equally difficult music scores, whole-learning and part-learning methods resulted in no differences in learning (defined as memorized flawless performance) and also in relearning of several piano selections (Rubin-Rabson, 1940b).

Brown (1928) found that "the whole method" was demonstrated to be superior in two of the three piano excerpts used for the study, but the most difficult piano score was learned more efficiently with a combination of whole and part practice. Efficiency in Brown's study was demonstrated by the elimination of errors in each trial, and the number of trials used in the learning process to perform the excerpt at a final tempo. Brown noted that the difficulty of the music influenced the effectiveness of the performances. A single study of massed versus distributed practice sessions for pianists indicated that, as time increased between the distributed practice sessions, more learning trials were needed to perform each excerpt to one smooth, flawless performance (Rubin-Rabson, 1940a). While the learning of separate hand parts was completed in fewer trials during massed practice, no differences were found between massed practice and distributed practice for hands-together learning trials.

Practicing the right hand and left hand separately versus practicing the hands together is of interest specifically in learning and memorizing piano music. The procedures are referred to as unilateral (one hand) and coordinated (both hands) practice procedures. These procedures, perhaps unique to keyboard learning and performance, apparently have been investigated only in two early studies. Brown (1933) concluded that coordinated practice was more efficient in learning piano music in terms of speed and the number of learning trials required. Brown also noted that subjects enjoyed practicing coordinated trials more than unilateral trials, as well as the perception that the automated performance of single hand parts interfered with coordinated performance of the music. Rubin-Rabson (1939) found no differences between unilateral and coordinated practice on the number of learning trials required to learn piano music. The unilateral practice procedure defined by Rubin-Rabson was the attainment of one flawless performance of the right hand alone and of the left hand alone before coordinated learning trials began.

The purpose of the present study was to investigate the differences between unilateral and coordinated practice. The limited research previously completed suggests that there is no difference between unilateral and coordinated practice (Rubin-Rabson, 1939) and that coordinated practice is more efficient than unilateral practice (Brown, 1933) in terms of the number of learning trials required. Both studies were conducted with advanced pianists. Based on a survey conducted by Barry and McArthur (1994), most teachers recommend separate hands practice as a useful practice procedure. Since there seems to be a strong perception that separate hand practice is important, the intent of this study was to try to measure how unilateral practice contributes to learning effectiveness, specifically the number of learning trials, accuracy, and musical expression.

This study was similar to previous research in that it used advanced pianists. Advanced pianists rather than beginners were selected for several reasons. The primary reason was the availability of a homogeneous population of subjects. Adults ($N = 32$), with a minimum of 13 years of learning piano repertoire, were at a similar experience level for learning standard classical repertoire. Based on their admission into an undergraduate or graduate piano performance program, it was assumed that subjects had acquired an advanced level of technical mastery and were able to make decisions about interpreting various musical styles. In addition, the paucity of evidence that unilateral practice has a measurable effect on learning seemed worthy of investigation. Since the effect of unilateral practice on learning has only been measured in terms of the number of learning trials and retention, this experiment added the dependent measures of accuracy and musical expression.

Method

The purpose of this study was to investigate learning to perform piano literature with unilateral and coordinated practice techniques and an aural model. The independent variables included unilateral and coordinated practice procedures: (a) coordinated practice only, (b) unilateral left-hand practice preceding coordinated practice, and (c) unilateral light-hand practice preceding coordinated practice. Excerpts were chosen from less familiar solo piano literature. These excerpts were used in representative learning contexts in which a pianist was likely to practice the difficult hand part unilaterally and would then practice the hands together. The presence or absence of an aural model during unilateral practice constituted an additional independent variable. The aural model presented one hand part while the other hand part was practiced unilaterally.

The dependent variables included measurement of efficiency, performance accuracy, and musical expression. Efficiency was defined as the number of practice trials required to learn each excerpt to final performance. A practice trial consisted of playing one or both hands of the excerpt from beginning to end. Performance accuracy scores were the total number of correct beats with correct notes and rhythms. Musical expression was rated by expert judges on a five-point scale.

Thirty-two pianists at a large comprehensive university school of music served as subjects in this study. Of the participants in the study, 25 subjects were graduate piano majors and 7 subjects were undergraduate piano majors. All subjects had a minimum of 13 years of piano study, with 17.8 years the average length of piano study. There were 20 female students and 12 male students. The mean age of the subjects was 25.3 years, with the youngest subjects being 19 years old. The youngest participants had almost completed their first year of piano study in college at the time of the experiment.

Thirty-two subjects learning the same four piano excerpts were assigned to one of two groups. The Left-Hand-Piece group (LHP) practiced the predominantly active left-hand parts of Liszt's *Etude in C Minor* (1826) and Hummel's *Etude*, Op. 125/5 alone before proceeding to coordinated practice. The LHP subjects learned the Pinto *Sonata in E-flat Minor* (1st movement) and Kirchner's *Prelude*, Opus 9/3 excerpts in the coordinated only practice condition. The Right-Hand-Piece group (RHP) practiced the predominantly active right-hand parts of the Pinto and Kirchner excerpts alone before proceeding to coordinated practice. The RHP group learned the Liszt and Hummel excerpts in the coordinated only practice condition.

When pianists practiced unilaterally, a simultaneous aural model of the other hand part was presented for one of the two pieces within the unilateral practice condition. The aural model was included to determine if the model would affect learning efficiency, accuracy, or musical expression.

For a number of reasons (limited number of subjects, fatigue of subjects, nature of the selected music excerpts [pieces with right-hand difficulty vs. pieces with left-hand difficulty], and realistic practice conditions) the independent variables of interest were not fully crossed but were counterbalanced across subjects. Therefore, not all of the combinations (interactions) of factors could be isolated in analysis. The four pieces were counterbalanced to control for possible order effects across the performances. Each subject heard an aural model of one hand's part while learning the other hand's part simultaneously for one of the four pieces learned. Every subject performed all four excerpts.

The order of presentation for each condition-excerpt combination was determined by *a priori* random assignment. Each subject practiced the testing procedure with an example excerpt, before proceeding to the experimental excerpts. The subject was permitted to mentally study the first piece. The subject was then aurally instructed to not stop for errors during practice trials, since the use of the aural model would prohibit stopping for errors. Because subjects were instructed to practice the excerpt from beginning to end, learning trials in which the subject stopped after more than one measure of the excerpt had been performed (and the subject went directly back to the beginning) were counted as individual learning trials.

For the coordinated practice condition, the subject practiced the piece at 60% of the final performance tempo, then 80% and then the final performance tempo. For the unilateral practice condition, the subject practiced one hand part at 60%, followed by trials at 80% and the final performance tempo. When the subject then began to practice hands together, the piece was again practiced at 60%, 80%, and then the final performance tempo. Tempo was increased only when the subject verbally indicated readiness to do so. If the subject requested to slow the tempo back down, the tempo was moved back to one of the two slower fixed tempi. When the subject declared learning complete, a final performance of the piece was recorded without the metronome. The recorded performance was counted as another coordinated practice trial. The experimenter kept a record of the number of practice trials used during each learning period. The same procedure was followed for the other three excerpts.

Following the experiment, each subject was asked the following questions concerning habits for learning new piano literature:

1. Do you practice hands separately?
2. How often do you practice hands separately?
3. How long do you practice hands separately?
4. Do you use a metronome when beginning new piano literature?
5. What was your impression of hearing an aural model playing the other hand part simultaneously with unilateral practice?

Three expert judges rated musical expression of subjects' final recorded performances. A performance rating form was created for the study (see Table 1). The form included a 5-point global rating scale, with descriptions of representative performances for each point of the scale. Musical attributes in the description included dynamics, phrasing, rhythmic precision, and tone quality. The performed consistency of these attributes was considered important in the rating scale. Each pianist was rated four times, once for each excerpt.

The experimenter (Judge #1) completed performance accuracy scores and musical expression ratings for all performances of all subjects. One reliability observer (Judge #2) assessed performance accuracy for all four performances of eight randomly selected subjects (a total of 32 performances). The same reliability observer also gave musical expression ratings for all four performances of eight different randomly selected subjects. The second reliability observer (Judge #3) judged musical expression only of one performance selected randomly from each subject (a total of 32 performances).

Interjudge reliability was computed using the Pearson product moment correlation. The reliability for performance accuracy was .95 between the experimenter and the reliability observer. Expression rating reliability between the experimenter and one reliability observer (Judge #2) was .75.

TABLE 1

Musical Expression Rating Scale

Rating	Description
1	**Poor:** No musical expression to any extent Usually the performance is so inaccurate that no expression can be perceived, or the performance is extremely mechanical with no attention to dynamics and the rhythm is unsteady as well.
2	**Fair:** Some expressive elements, but no consistent patterns Hesitations in the performance or significant mistakes in accuracy, which keep the performance from having the expressive elements consistently present.
3	**Good:** One or more than one expressive element(s) is consistently present and effective in the performance Attention to expression markings in the music, although effects of unifying the phrasing and the timing are less certain.
4	**Very Good:** Expressive elements are consistently present, with more subtle variations in dynamics Good tone quality with attention to overt expression markings, but also including more subtle nuances in phrasing.
5	**Superior:** Expression is unified and enhances the performance to the greatest extent Everything in 4, but as good as possible, where all the effects enhance the performance to the greatest extent.

Reliability with the second observer (Judge #3) was .78. The experimenter and the reliability observers did not differ by more than one point on the expression rating scale, with the exception of three performances.

Results

This experiment was designed to investigate the effectiveness of separate hand practice as opposed to coordinated practice. The results suggested that unilateral and coordinated

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practice procedures may contribute to the learning of piano music in different ways. Table 2 presents the mean number of learning trials required, mean accuracy scores and mean expression ratings for each piece learned under the two specified practice conditions. The presence or absence of an aural model of the other hand part did not significantly affect any of the dependent measures in this experiment ($p > .05$), and therefore was not included in Table 2.

TABLE 2

Mean Number of Learning Trials, Accuracy Scores and Expression Ratings Across Practice Conditions for Each Piece

	Liszt+		Hummel+		Pinto++		Kirchner++	
	Unil.	Coord.	Unil.	Coord.	Unil.	Coord.	Unil.	Coord.
Trials	21.88	19.75	18.50	19.00	21.25	13.81*	20.81	13.13*
Accuracy	53.13	49.38	50.56	47.00	51.56	50.13	52.13	49.19
Expression	2.81	2.75	2.81	2.81	3.31*	2.88	3.50*	3.00

Note. + indicates pieces with difficult left-hand parts ++ indicates pieces with difficult right hand parts *indicates significant difference from all other combinations of pieces and practice conditions

There was a significant difference between unilateral and coordinated practice techniques on the number of learning trials required to learn piano excerpts ($F[3, 84] = 9.72$, $p < .01$). Fewer trials were used in the coordinated practice conditions for all four pieces, indicating that it was a more efficient way to practice than in unilateral practice conditions. However, the effect of practice conditions on the number of learning trials was not independent of the hand-piece combination ($F[3, 84] = 3.32$, $p < .05$). Pieces with difficult right-hand parts in the coordinated practice condition were learned in significantly fewer trials (13.81 for the Pinto excerpt and 13.13 trials for the Kirchner excerpt) than in all other combinations of hand-piece and practice condition, which ranged from 18.50 to 21.88 mean learning trials.

Performance accuracy was found to be significantly different between unilateral and coordinated practice only conditions ($F[3, 84] = 3.54$, $p < .05$). Performances were found to be more accurate following unilateral practice conditions than following coordinated practice conditions for all four pieces.

No overall differences between unilateral and coordinated practice procedures on musical expression were found in this study, although the interaction between hand-piece combination and practice condition was significant ($F[3, 84] = 2.93$, $p < .05$). Pieces with difficult right-hand parts practiced unilaterally were rated higher in musical expression (3.31 for the Pinto excerpt and 3.50 for the Kirchner excerpt) than all other combinations of hand-piece and practice procedure, ranging from 2.75 to 3.00 ratings.

Informal Data

After the subjects completed the formal part of the experiment, a series of questions were asked about specific aspects of the procedures. In response to the use of unilateral practice in beginning new piano literature, 27 (84%) of the subjects affirmed that unilateral practice was a part of their practice routine. Over a third of the subjects (38%) said that they almost always used unilateral practice to learn new music whatever the context, while the majority of the subjects (59%) said that other factors would determine the use of unilateral practice. Six pianists (19%) said that they use unilateral practice sometimes. An additional six subjects (19%) specified that the use of unilateral practice depended upon the piece (texture, difficulty, etc.), which might also be associated with using "unilateral practice sometimes." Seven other pianists (22%) indicated that unilateral practice was used more for spot practicing, rather than as a primary technique for learning new music.

In regard to the amount of practicing with one hand before using coordinated practice, 10 subjects (32%) said that the criterion for putting hands together would be a flawless performance of the one hand part. The range of responses by the other 22 subjects included the following answers: Nine subjects (28%) considered putting the hands back together when the musical gesture of the figure was realized, while eight others (25%) said the acquisition of high performance accuracy would be the primary reason to continue unilateral practice. Other answers to how long a single hand was practiced included a specific number of times (five subjects, or 16%), until accurate at a certain tempo (four subjects, or 13%), miscellaneous (three subjects, or 9%) and until fingering was secured (two subjects, or 6%).

Subjects also had the opportunity to comment on aspects of the procedure. Twenty-five subjects (78%) said that they do not use a metronome in initial learning of new piano literature. Twenty-three subjects (72%) said that the aural model was helpful. Furthermore, only three subjects (9%) said that the model was distracting, while six subjects (19%) felt that the model had a neutral effect during the practice procedure. While no specific question regarding spot practicing was asked, 11 pianists (34%) commented that it was an important part of their procedure in learning new piano music. Five subjects (16%) commented specifically that they did not like the piano used in the experiment.

Discussion

The results suggested that unilateral and coordinated practice procedures may contribute to the learning of piano music in different ways. Most of the difference in learning efficiency can be attributed to the LHP Group (Left-Hand Piece combination). The LHP Group practiced the pieces with difficult right-hand parts in the coordinated practice condition, requiring fewer trials to perform the Pinto and Kirchner excerpts (13.81 and 13.13 trials respectively). The mean numbers of learning trials were much lower than all other combinations of hand-piece and practice conditions, ranging from 18.50 to 21.88 trials. While performance accuracy was not used as a dependent measure in previous studies comparing unilateral and coordinated practice (Brown, 1933; Rubin-Rabson, 1939), results of this study suggested that there was a difference in the accuracy of performances between unilateral and coordinated practice. While the effect of practice conditions on performance was shown to be significantly different, the range of the mean accuracy scores (a difference of less than five correct beats) for the practice conditions appeared to be very small (less than 8%). However, the accuracy scores in the unilateral practice conditions were consistently higher than the accuracy scores in the coordinated practice conditions for both groups.

Because of the individual practice habits of pianists, the ability to achieve flawless or higher accuracy may have been partially impeded by the practice procedures used. The practice procedures did not allow for "spot" (or short-section) practice, practicing the excerpt at less than 60% of the final tempo, and the option of not using a metronome in initial learning of piano literature. Future research should consider learning situations more like those advanced pianists normally encounter.

One also might speculate that musical expression was more dependent upon the musical ability of the subjects than on specific aspects of the practice procedures and/or pieces. Subjects able to attain accuracy quickly also seemed more likely to incorporate musical expression in their performances. Subjects with low reading ability did not attend to musical expression as readily. A close inspection of individual data revealed that similar expression ratings were frequently given to each subject across the four pieces. For example, Subject 6 received an expression rating of 1 for all four excerpts, while Subject 19 received an expression rating of either 4 or 5 for all four excerpt.

There may be a more optimal practice procedure, which combines unilateral and coordinated practice techniques. Measuring the accuracy of a hand part following unilateral practice may provide evidence for how long to continue practicing with one hand only. Coordinated practice trials interspersed within unilateral practice trials may be one example of a practice schedule, which should be examined. Pieces where both hands were practiced unilaterally versus pieces where only one hand part was practiced unilaterally might be compared in future research.

No research regarding the effectiveness of unilateral versus coordinated practice techniques on the learning of piano music with beginning pianists has been found. This study found unilateral practice to be significantly different from coordinated practice in terms of consistently higher accuracy. Because there is now evidence that unilateral practice is an effective practice procedure for an advanced level of experience, this practice procedure should be suggested and studied with beginners as well. Because most advanced pianists (88%) indicated they use unilateral practice on a regular basis, but have already acquired many habits and routines for learning piano literature, research with beginning pianists may yield different results.

Because little research with recent technology has been conducted, the use of available technology to improve learning effectiveness seems worthy of increased attention. While the aural model was not found to make any difference on the dependent variables in this study, a majority of the pianists (72%) perceived the model to be helpful and enjoyable, aiding them in such ways as being able to hear the harmonic progression and tonality, and to attend to the dynamics. Continuous research in this area seems warranted. Other aspects which should be included in future research might be varying the experience levels of subjects, and different presentations of the model, such as one or both hand parts, and assessing practice conditions in different stages of learning.

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A Comparison of the Musical Preferences of Undergraduate Nonmusicians and Baby Boomers

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The purpose of this study was to investigate, describe, and compare the genre preferences of undergraduate nonmusic majors (n = 100) at a comprehensive university with the genre preferences of members of the "Baby Boom" generation (n = 100) who were from the Midwest and who are not professional musicians. Participants were chosen haphazardly to complete a brief survey regarding their musical genre preference. Potential participants were selected so that there would be only nonmusic majors or by profession to include only those who were not professional musicians and by gender so that there would be an equal number of females (n = 50) and males (n = 50) from each group. Results indicated that different genres of music were not equally preferred and that there was a significant relationship between gender and genre choice. Nonmusic major undergraduates preferred Rock, Popular, and Eclectic to other categories while Baby Boomers preferred Rock, Country, Other, and Eclectic. Forty-seven of the total responses (N = 200) were considered eclectic and 45 of the total respondents chose Rock as their "favorite" music. Thus nearly half of all responses fall in these two categories. Males preferred Rock most often and females preferred Pop or were more eclectic in their musical taste.

Introduction

Music has been recognized as a basic attribute of human cultures by scholars in a variety of fields. It appears that no recorded human culture has been or is devoid of music. Despite general agreement on this basic premise, scholars have lacked agreement concerning the role and meaning of music in various cultures. The reason for choosing one form of aural stimulation over another is still a mystery. However, knowledge of the preferences of various cultures and/or subcultures is enlightening and promotes understanding. The purpose of this study is to investigate, describe, and compare the genre preferences of undergraduates not majoring in music with the genre preferences of members of the "Baby Boom" generation.

Review of Literature

Throughout recorded history people have preferred certain musical genres to others for cultural as well as personal reasons. The Greeks saw music as an important element of a complete education. They believed that the musical modes had a clear effect on the character of the listener -- some positive and others negative. In the *Republic*, Plato asserted that the Dorian and Phrygian modes were to be preferred along with performance on the lyre and cithara -- the instruments of the god Apollo. Other modes were believed to weaken the character and degrade society (Hamilton & Cairns, 1987).

Although many of the Church's scholars, including St. Basil, St. Jerome, and St. Augustine, wrote on the importance of music in worship, some of them were concerned, particularly St. Augustine, that pagan converts might be inappropriately reminded of their former rituals by music used in worship. In the end, he decided that the power of music to move and uplift outweighed the possibility of negative associations. The Church, and then later "Court," provided the setting for formal musical endeavor until the Romantic period. With the American and French revolutions and the rise of the middle class, education and particularly instruction in music became more readily available to the masses (Grout & Palisca, 1980; Seaton, 1991; Strunk, 1950).

Education became a cornerstone of American life as a result of the general belief of the founding fathers that people must be educated in order to participate in governance and thereby maintain their freedom. Music was first included as a regular subject in the curriculum in 1838 as a result of Lowell Mason petitioning the Boston School Committee. This ushered in a period of growth for formal music education that, although occasionally problematic, provided the foundation for current philosophical viewpoints on music education (Mark, 1986). Wapnick's (1976) "Review of Research on Attitude and Preference" discussed the variety of approaches to preference and attitude and revisited the question of what should be taught in the music classroom. This question has sparked much public and private debate.

People respond to music in a variety of ways. Studies are equally varied in their approach and can be divided into two categories: preference and response. Preference studies are concerned with subjects' like/dislike reaction to a musical stimulus and the magnitude of the reaction, especially when compared with reaction to other musical stimuli. Studies in the more general category of response deal with a broader range of reactions and specifically consider the magnitude and timing of reactions during a piece of music.

Seashore (1938) went to great lengths to describe the process by which the physical characteristics of sound are transformed into cognition and reaction. In general, he discussed "perceiving," "processing," and "responding" as the three phases of interaction with music. Sloboda (1993) considered perception an internal representation of a stimulus. He stated that "the way in which people represent music to themselves determines how well they can remember and perform it." (p. 3). The activities involved in this process are all learned over time.

The processing of the perceived information begins at a basic level, with the listener attending to a specific component of the music (e.g., rhythm). Campbell (1991) noted that "as we become more adept in such activities we begin to process larger units of structure" (p. 36). This leads to more exacting discriminations and classifications. Bever (1988) suggested that during the processing phase, private emotions and previous experiences are aroused. This compounds the difficulty of determining the effect that a given stimulus has in producing a response. Bharucha (1994) added yet another level of discrimination in discussing the familiar and surprising nature of music known to the listener, which involved two kinds of expectations -- the knowledge of standard practice and the knowledge of how the composer has deviated from standard practice. Following "processing," the reaction or response phase of Seashore's (1938) model involved a determination of preference or a personal response, either general or specific.

The area of music preference, also known as musical taste, has generated a great deal of interest. LeBlanc (1982) created a hierarchical, eight-level, graphic model demonstrating sources of variation in musical preference. He believed that "music preference decisions are based upon the interaction of input information and the characteristics of the listener, with input information consisting of the musical stimulus and the listener's cultural environment" (p. 29).

A variety of studies in music preference have investigated the effect of various elements in the music on the preference of the listener. Some of the elements studied included single tones differing in frequency, intensity, and wave form (Hedden, 1974); pitch and tempo as related to popular music (Geringer & Madsen, 1987); loudness or intensity of various frequency bands (Smith, 1989); and style, tempo, and performing medium (LeBlanc, 1981). In addition, Fung (1993) and Brittin (1994) examined non-Western styles and Hargreaves and Castell (1987) investigated the development of positive and negative attitudes toward familiar and unfamiliar melodies.

Musical preference studies have also examined the effect of a variety of listener attributes on preference. Some of the attributes studied included race (McCrary, 1993); age (Baker, 1980; Daniels, 1994; Gregory, 1994; LeBlanc, Sims, Malin, & Sherrill, 1992; Moore, Staum, & Brotons, 1992; Smith, 1988); Alzheimer's disease patients (Brotons & Pickett-Cooper, 1994); and degree of extroversion (Dollinger, 1993). Researchers have also studied the effect of educational programs on preference (Bradley, 1972; Flowers, 1988; Price & Swanson, 1990; Shehan, 1985; Zumbrunn, 1972) with results generally indicating an increase in knowledge of and preference for the music studied.

Various methods have been used to obtain data on musical preference. Technological developments have allowed listeners to record their responses while listening to music with minimal interference. Brittin and Sheldon (1995) compared continuous reactions using the Continuous Response Digital Interface (CRDI) with conventional static ratings taken through 10-point Likert-type scales. They found no significant difference between the two methods, but found a significant interaction between college music majors and nonmusic majors with nonmusic majors rating listening examples higher when using the CRDI. LeBlanc, Jin, Simpson, Stamou, and McCrary (1998) compared pictoral and verbal rating scales with children in elementary school and found that they preferred to use the pictoral scale to record their music listening preferences. In 1980, Kuhn noted that printed response scales were "the most frequently employed of all preference measures" (p. 9) and while technology has provided new options for data collection, traditional "pen and pencil" methods continue to be popular.

A variety of research has been done in the area of genre categorization. Chalmers (1978) developed the "Music Style Attitude Profile" and tested it with Western Art Music. Deihl, Schneider, and Petress (1983) categorized musical genres and correlated them with three categories of musical taste: High brow/traditional, contemporary progressive, and middle brow/traditional. In addition, Brittin (1991) studied the effect of categorization of compositions as pop, rock, and jazz, on preference and her findings suggested that "preference may be independent of classification taxonomies" (p. 148). However, no studies were found investigating a wide range of genre classifications with regard to listener preference.

In general, studies have examined a single population with most looking at children and college students. This study investigates, describes, and compares the genre preferences of undergraduate students not majoring in music with the genre preferences of members of the "Baby Boom" generation who are not professional musicians using a wide range of genre classifications with regard to listener preference. The "Baby Boom" generation was chosen because no studies were found describing their musical genre preferences. For this study "Baby Boomers" are defined as those born in the United States between 1946 and 1964 (Pendergast & Pendergast, 2000).

Method

Noting a lack of information on Baby Boomers and having determined a need for more information regarding a variety of musical genres, a brief survey was developed and a pilot study was done. The pilot study was distributed to undergraduate students, both music majors (*n* = 20) and nonmusic majors (*n* = 20), and to Baby Boomers, both professional musicians (*n* = 20) and others (*n* = 20). The survey instrument proved satisfactory for this study.

Results showed that music majors' tastes are eclectic and that they were either unable or unwilling to choose one favorite genre. Only 10% of the music major respondents chose a favorite genre and it was classical. In addition, they were generally unwilling to rank-order the variety of genres that they chose. Several indicated that their taste varied according to their mood or their work in the school of music. Results were similar for Baby Boomers who were professional musicians. Seventy-five percent of the Baby Boomer respondents who were professional musicians were unwilling or unable to choose a favorite genre or rank-order the variety of genres that they chose. Fifteen percent chose classical as their favorite genre and 10% chose jazz as their favorite genre. By contrast, nonmusic majors and those Baby Boomers who were not professional musicians had much less trouble choosing a favorite genre or rank-ordering their chosen genres. Approximately 20% from each group indicated difficulty in choosing. So, it was determined that the main study should focus on nonmusic majors and Baby Boomers who were not professional musicians because it seemed probable that music majors and Baby Boomers who were professional musicians would have eclectic taste in music.

For the main study, undergraduate students (n = 100) at a comprehensive university were chosen haphazardly during their breaks between classes and asked to complete a brief survey regarding their musical genre preference. The participants were screened by major to include only nonmusic majors and by gender so that there would be an equal number of females (n = 50) and males (n = 50). In addition, Baby Boomers (n = 100) from the Midwest were chosen haphazardly -- contacted via telephone, e-mail, and in person -- and asked to complete a brief survey regarding their musical genre preference. The participants were screened by profession to include only those who were not professional musicians and by gender so that there would be an equal number of females (n = 50) and males (n = 50).

The survey included a space to indicate gender, a list of musical genres (see below), a space to report any previous music experience/participation, and a space for the students to confirm their undergraduate status and major. If a participant indicated having previous music experience, they were asked to describe the experience. The musical genres were randomly arranged in a block in the middle of the page and the participants were asked to circle their favorite type of music. In the event that the participant could not choose a single genre as their favorite, they were asked to rank order their choices. The following genres were included, as seen below, on the survey:

Rock Classical Country Jazz Folk
Popular Easy Listening Rap New Age
Gospel Contemporary Christian Rhythm & Blues
Other -- Please Specify ______________________

Upon completion of the survey, the participants were thanked for their time and input.

Results

The survey responses were compiled and entered onto two master spreadsheets -- one for undergraduates and one for Baby Boomers. Both groups were analyzed separately and then compared.

The undergraduate group was analyzed first. Two undergraduate participants indicated via a note on the side of the survey that, like the music majors, their tastes in music were not confined to a single genre nor could they rank their choices -- they "like all kinds of music." These participants, as well as those who simply circled a number of genres and did not choose a favorite genre or rank-order their choices, were considered eclectic and eclectic was added as the fourteenth genre or category. The survey results are summarized in the table 1.

TABLE 1

Undergraduate Nonmusic Majors' Favorite Musical Genres

Genre	Female	Male	Total
Rock	4	23	27
Classical	0	1	1
Country	4	1	5
Jazz	1	1	2
Folk	2	1	3
Popular	12	3	15
Easy Listening	3	0	3
Rap	0	0	0
New Age	1	0	1
Gospel	0	0	0
Contemp Christian	3	1	4
Rhythm & Blues	2	7	9
Other	2	3	5
Eclectic	16	9	25

Note. Eclectic was not a category in the survey, but rather represents a response pattern.

Pearson's chi-square indicated that the different genres were not equally preferred for females and males ($\chi^2 = 145.05$, $df = 13$, $p < .001$). There were clear preferences for specific genres. Rock was more strongly preferred by males while

Popular and *Eclectic* were more strongly preferred by females.

Five undergraduate participants indicated that they had previous experience in music -- three were female and two male. Three of the five were specific in their response, indicating participation in band. The other two simply indicated that they had been involved in music, but were not specific as to the type of participation. As a result of the pilot study, one might assume that those with previous musical experience would have eclectic taste, but this was not the case. Two of the five did have eclectic taste, but the other three had distinct preferences with *Rock* and *Popular* heading the list. Due to the extremely small number of participants with previous musical experience and the nature of their responses, it appears that previous musical experience had no effect on the undergraduate respondents.

In addition, Pearson's chi-square test of independence was run to determine if there was a relationship between undergraduates' gender and genre choice. The results ($\chi^2 = 31.84$, $df = 13$, $p = .001$) indicated that there is a significant relationship between gender and choice.

The Baby Boomer group was then analyzed. Twenty-two Baby Boomer participants were considered eclectic in their musical taste. Two of these did not rank their choices. The other 20 did rank their choices but not willingly and noted their frustration on the form. The survey results are summarized in the Table 2.

Pearson's chi-square indicated that the different genres were not equally preferred for females and males ($\chi^2 = 84.82$, $df = 13$, $p < .001$). There were clear preferences for specific genres. *Rock* was more strongly preferred by males while females were more strongly *Eclectic*. The most common category specified under "Other" was "Oldies."

Forty-three of the Baby Boom participants indicated that they had had previous experience in music – 29 were female and 14 male. While the responses varied somewhat, most indicated that they were currently or had been, at some time, in a church choir. In addition, many indicated participation in

TABLE 2

Baby Boomers Favorite Musical Genres

Genre	Female	Male	Total
Rock	3	15	18
Classical	3	4	7
Country	4	7	11
Jazz	5	2	7
Folk	0	0	0
Popular	3	4	7
Easy Listening	5	1	6
Rap	0	0	0
New Age	0	0	0
Gospel	2	1	3
Contemp Christian	1	2	3
Rhythm & Blues	0	1	1
Other	8	7	15
Eclectic*	16	6	22

*Eclectic was not a category in the survey, but rather represents a response pattern.

high school vocal or instrumental ensembles. Once again, considering the pilot study, one might assume that those with previous musical experience would have eclectic taste, but this was not the case. Six did have eclectic taste, but the responses varied greatly. Due to the nature of these responses, it appears that previous musical experience had no effect on the Baby Boom respondents.

In addition, Pearson's chi-square test of independence was run to determine if there was a relationship between Baby Boomers' gender and genre choice. The results ($\chi^2 = 19.34$, $df = 13$, $p = .036$) indicated that, as with the undergraduates, there is a significant relationship between gender and choice.

Finally, undergraduates were compared to Baby Boomers and the specific gender responses for the two groups were also compared. Pearson's chi-square test of independence indicated that there is a significant relationship between the genre preference of undergraduates and Baby Boomers ($\chi^2 = 33.97$, $df = 13$, $p = .001$). In comparing the males of the two groups, Pearson's chi-square test of independence indicated that there is no significant relationship between the genre preference of undergraduate males and Baby Boom males ($\chi^2 = 18.49$,

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df = 13, *p* = .071). In comparing the females of the two groups, Pearson's chi-square test of independence indicated that there is a significant relationship between the genre preference of undergraduate females and Baby Boom females (χ^2 = 23.31, *df* = 13, *p* = .025).

Discussion

The purpose of this study was to investigate, describe, and compare the genre preferences of undergraduate students not majoring in music with the genre preferences of members of the "Baby Boom" generation who are not professional musicians using a wide range of genre classifications with regard to listener preference. Results showed that nonmusic major undergraduates preferred Rock, Popular, and Eclectic to other categories while Baby Boomers preferred Rock, Country, Other, and Eclectic to other categories. Forty-seven of the total responses (*N* = 200) were considered eclectic and 45 of the total respondents chose Rock as their "favorite" music. Thus nearly half of all responses fell in these two categories. It is, however, interesting to note that there were considerably fewer Baby Boomers than undergraduates who preferred Rock, and of those Baby Boomers, males far outnumbered females. It is possible that the groups and gender divisions of the groups define Rock differently or that female preference simply changes with age. This is speculative of course, since data from the Baby Boomers in their late-teens or early-twenties is not available.

Popular ranked second overall for undergraduates with 31 total responses and 15 "favorite" responses. Rhythm & Blues also had a relatively strong response with undergraduates while Rap and Gospel received no "favorite" responses. As no information was gathered regarding cultural background, it is difficult to speculate as to why this is the case. However, it must be noted that no category was left unchosen by undergraduates. Fourteen undergraduate respondents rank-ordered as many as six choices and 25 were unable or unwilling to choose a single "favorite" or rank-order their choices. It is interesting to note that 16 participants included Classical in their responses, but only one considered it "favorite."

For Baby Boomers, Country ranked second overall with 24 total responses and 11 "favorite" responses. Folk, Rap, and New Age received no responses from Baby Boomers. This could be considered surprising because of the influence of Folk music in the Sixties and early Seventies. Although specific age data were not taken, the participants appeared to span the entire Baby Boom period. Therefore, one would expect Folk music to at least be included in a list for those with eclectic taste.

The results of this study show that undergraduate nonmusic majors have apparently widely varied interests in music. Although modern marketing techniques can be considered effective from the high response to the Rock and Popular categories, it is apparent from the variety of responses that this population is interested in exploring other genres as well. In the category Other-Specify, genres such as "80s Pop," "Techno-Industrial," "Funk," "Latin," "Christian Rock," and "Heavy Metal" were each listed once, but "Alternative" was listed five times. Most of these could be seen as sub-groups of other categories. For example, Funk and Latin could be seen as sub-groups of Jazz while Christian Rock, Alternative, and Heavy Metal could be seen as sub-groups of Rock. In any case, it appears that there is a small but strong following for Alternative in this population.

It appears that Baby Boomers have somewhat more narrow and specific music preferences than undergraduates. Baby Boomers found it much easier to choose a single "favorite" musical genre by a 2:1 ratio. Jazz and Classical have a much stronger following with Baby Boomers than with the undergraduate population. In the category Other-Specify, Baby Boomers included genres such as "Musicals," "Hip Hop," "Disco," and "Alternative Rock," but chose "Oldies" 10 times as their "favorite" genre. This strong response may provide an answer to the question of the lack of Folk genre responses. It is possible that the Baby Boom respondents folded Folk music into their definition of "Oldies."

Although there are several distinct differences between female and male respondents, most categories appear to have relatively similar overall response patterns in both genders. The most similar responses occur in the genres Classical, Jazz, Gospel, Contemporary Christian, and Other-Specify. All of these are seldom chosen as "favorite" genres. In the most chosen genre, Rock, there is a big difference in female/male preference. Thirty-eight males chose Rock as their "favorite" genre while only seven females considered it their "favorite." In contrast, 15 females chose Popular as their "favorite" while only 7 males considered it their "favorite." This could be a result of the more romantic nature of popular music and the more bombastic nature of Rock. Of course, this kind of inference could be considered stereotyping and would need to be substantiated through further research.

Comparisons of gender responses between groups indicated generally similar responses. Females differed substantially in the areas of Pop and Other-Specify. Undergraduate females had a much stronger preference for Pop music while Baby Boomer females had a stronger preference for Other-Specify where they listed "Oldies" most often. Males differed substantially in the areas of Country, Rhythm and Blues, and Other-Specify. Undergraduates had a stronger preference for Rhythm and Blues while Baby Boomers had a much stronger preference for Country and Other-Specify where they listed a variety of genres with "Oldies" appearing most often. It is interesting that while females have a similar preference level for Rock between groups, males differ by eight responses with undergraduate males having a stronger preference for Rock music than Baby Boom males. These differences in preference between males in the two groups clarify the statistical difference indicated by the Pearson chi-square test of independence.

The participants whose responses were Eclectic revealed great variety in their choices. Three of the 47 were exactly alike and included Rock, Country, and Popular. The other 44 Eclectic responses were unique. The only truly common responses were Popular for females and Rock for both females and males.

This study reveals an apparently strong preference for Rock music in undergraduates not majoring in music and Baby Boomers who are not professional musicians. In addition, undergraduates demonstrated a strong preference for Pop and Baby Boomers demonstrated a preference for Country and "Oldies." Both groups had a strong contingent with eclectic taste. These genres contain many of the primary musical characteristics that Fung (1995) found to be preferred among listeners including regular rhythmic pulse, fast tempo, instrumental timbre, and consonance. While other characteristics may be present, those listed are strongly represented. So, these findings should come as no surprise.

Further research should be done to determine the possible reasons behind the choices made by these groups. If marketing is the primary reason for preferring these genres, then parents and schools should take a more proactive role in "marketing" other genres to children. As noted earlier, researchers have found that educational programs generally provide increased knowledge of and preference for the music studied (Bradley, 1972; Flowers, 1988; Price & Swanson, 1990; Shehan, 1985; Zumbrunn, 1972). However, it is important to note that Russell (1987) found that familiarity and likeability are not linked when dealing with popular music. While contradictory, Russell's study dealt specifically with undergraduates and popular music and the findings may or may not transfer to other groups or genres. This is not to say that Rock and Popular music should be discouraged, but rather that a "well-rounded" approach should be encouraged. Music in both education and industry would benefit from a greater number of consumers with eclectic tastes.

In the end, knowledge of the musical genre preferences of various groups and their relationship to each other can be beneficial by helping those planning curriculum and public events to understand their "audience." For musicians/music educators with generally eclectic taste, it is then possible to use a preferred music to bridge a gap to another less-preferred or unknown music. In addition, it helps the musician plan programs for mixed audiences. While this may not always promote likeability for the "new" music, it is certainly a more accessible place to begin.

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The History of The Band Program at Jackson High School, Jackson, Missouri (1920-1998)

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Jackson High School is recognized regionally for its outstanding band program. Named after General Andrew Jackson, Jackson is a small town in the Missouri boot heel whose citizens strongly support the school music program. The history of the band's success belongs not only to the community but also to the directors. Three directors, A. W. Roloff, LeRoy Mason, and Nick Leist, have played significant roles in the development of this music ensemble. No official record exists for establishing an exact date that band was introduced into the high-school curriculum. The Silver Arrow, *the yearbook of Jackson High School, states that 1924 was the first year a band was organized there. Other evidence documents that the band was an outgrowth of the municipal band, an ensemble organized in 1921 through the Chamber of Commerce and directed by Albert William Roloff. In 1928 Mr. Roloff issued a call for young boys interested in performing in a "kid" band and passed this "kid" band to Fred Reasoner on May 1, 1930, who then introduced it into the high school. Mr. Reasoner left Jackson at the end of the 1932-1933 school year, and two directors followed him until LeRoy Mason became the new band director in 1939. The band membership increased tremendously under Mason's leadership. Mason, who directed the municipal band, was the first director to invite women into the ensemble, and he also established the annual Band Festival in the Fall of 1944, an event that continues to this day. Mason continued at Jackson until 1957 when he joined the faculty at Southeast Missouri State University. After Mason's departure, three directors led the band for short stints. Nick Leist arrived to direct the band in 1968, and stayed there until his retirement in 1998. Leist re-*

ceived numerous awards from the community for his hard work and dedication to the band, and explains how his methods fostered growth and success for his students and for the community. The Jackson band program makes use of the advantages of a large suburban school, although it still exists within a small-town setting. Its success reflects the historic interest of the community, as well as committed teachers and administrators.

Jackson High School is recognized regionally for its outstanding band program. Named after General Andrew Jackson, Jackson is a small town in the Missouri boot heel whose citizens strongly support the school music program. Their support takes the form of concert attendance, donations to band fund drives, volunteer participation in band outings, appropriation of funds to the band by the school board, and parental encouragement (which leads to high student participation in the program). The history of the band's success belongs not only to the community but to the directors. Three directors, A. W. Roloff, LeRoy Mason, and Nick Leist, have played significant roles in the development of this music ensemble.

No official record exists for establishing an exact date that band was introduced into the high-school curriculum. *The Silver Arrow*, the yearbook of Jackson High School, provides one account of the band's beginnings.

The 1924 *Silver Arrow* states that this was the first year a band was organized in the high school. No picture appears, but the following explanation is given:

> The J. H. S. band is something new; as this is the first year a band was organized in the high school, no first-class band could be expected.
>
> Under the able direction of Mr. A. W. Roloff, a 12 to 15-piece band was organized. They played for some of the football games earlier in the season and wound up the basketball season with the band. Three members will be lost by graduation, but with new material a good band should be organized next year.

> The band also headed the parade for the Spring Carnival and furnished music for the gayety both nights of the carnival.[1]

The 1925 *Silver Arrow* explains how the Jackson High School Band was reorganized that year with several new members. The excerpt that follows is from that book.

J. H. S. Band

JACKSON HIGH
SCHOOL
BAND.

Officers:

Director	Mr. A. W. Roloff
President	John Brase
Vice-President	Clarence Neumeyer
Secretary	Maple Dalton
Treasurer	Leo Roloff

The J. H. S. band was reorganized this year with several new members. Under the leadership of Mr. Roloff it furnished music for the football and basketball games and helped the boosters of J. H. S. to instill "pep" and vigor in the hearts of the boys for their games. The band has sixteen members this year, all of whom are ardent supporters of the red and black.

Members:

Leo Roloff, Albert Tindall, Mr. A. W. Roloff, Director, Herbert Mayfield, Ruben Schade, Walther Bruening, Paul Bruening, Robert Friedrich, Roland Schnaare, John Brase, Frederick McFerron, Clarence Neumeyer, Maple Dalton, Truman Hahs, Pervis Seabaugh, Percy Poe and LeRoy McNeely.[2]

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[1] *The Silver Arrow*, Vol. 7, No. 1, Jackson High School Yearbook (Jackson, MO, 1924), p. 69.

[2] *The Silver Arrow*, Vol. 8, Jackson High School Yearbook (Jackson, MO, 1925), p. 68. Reprinted with permission.

No yearbooks were published during the years 1930 to 1934 due to the Great Depression, but the growth and success of the young band were chronicled in the 1935 *Silver Arrow*.

J. H. S. Band

JACKSON HIGH
SCHOOL
BAND

LEFT TO RIGHT – Truman Hahs, Paul Bruening, John Savers, Ruben Schade, Herbert Mayfield, Walther Bruening, Fred McFerron, Leo Roloff, A. W. Roloff (Director), LeRoy McNeely, John Brase
Not on picture – Robert Friedrich [1]

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[1] *The Silver Arrow*, Vol. 9, Jackson High School Yearbook (Jackson, MO, 1926), p. 59. Reprinted with permission.

Jackson High School Band

On March 31, 1930, Mr. F. K. Reasoner organized a Jackson High School Band with a membership of approximately twenty boys and girls. Under his direction and hard work this number was increased to fifty-three during the summer of 1930 and the school year of 1930-31.

Within three years time under the leadership of Mr. Reasoner the School Band won second place in Class B in the Band Contest held in Cape Girardeau, April 1931, and won first place in a Band Contest at Benton, Missouri, in October 1931. In this contest all the bands from Southeast Missouri could compete. The judges were members of the St. Louis Symphony Orchestra. Again in April 1932, the School Band won first in Class B in the Southeast Missouri May meet and fourth place in 1933 in the May meet.

In the year 1933-34 under the direction of Miss Lucille Nieberg, Bernard Looney was elected drum major. The band continued to progress.

Miss Jean Bridges was chosen music supervisor for this year. The band had thirty members. Bernard Looney continued to assume the duties of the drum major. Our school band attended all home games and furnished the music. They sponsored several assembly programs and entertainments for the student body, members of the faculty, and citizens of Jackson. The Band entered the Southeast Missouri May meet.

1935 PERSONNEL

Clyde Baugh
F. O. Baugh
Alvin Bodenstein
Edward Cracraft
Gene Cracraft
Sherman Cracraft
Richard Davis
Bill Eakins
Jerry Friedrich
Howard Hardy
Herman Lee Hardy
Ann Harllee
Janice Hartle
Robert Hartle
Billy Cooper Hines
Harriet Kies
Miriam Kies
Vinyard Kies
Troy Kinder
Paul Mueller
Laddie Mae Neff
Jack Obermiller
Janet Roberts
Carl Sievers
Wilson Steck
Robert Taylor
W. O. Wilson
Hines Wolters
Robert Wright
Raymond Wyatt[4]

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[4] *The Silver Arrow*, (Vol. number unknown), Jackson High School Yearbook (Jackson, MO, 1935), pp. 74 and 75. Reprinted with permission.

Although *The Silver Arrow* gives conflicting information concerning the high-school band's organization, there is evidence to document that the band was an outgrowth of the municipal band. The municipal band was organized in 1921 through the Chamber of Commerce and directed by A. W. Roloff.[5] The history of this ensemble will be examined to understand how it contributed to the development of the high-school band.

Albert William Roloff (1880-1972) was the first director of the Jackson Municipal Band. Roloff graduated from the Jackson Military Academy in 1902.[6] According to a local newspaper article, at the academy he received "thorough and modern instruction in music, art, and education,"[7] which indicates that the community perceived music as a valuable part of a student's education. It was at the academy that Roloff took lessons and learned to play most of the instruments.[8]

The Chamber of Commerce wanted a musical organization to represent the city at patriotic events and other activities in the area, and asked Mr. Roloff to form a community band. Charter member Paul Bruening gives the following historical account of what would become known as the Municipal Band.[9]

In September 1920, A. W. Roloff recruited 29 boys to become band members. The boys rented or borrowed instruments and met every week in the Roloff Wood Shop, a free-of-charge rehearsal hall where they sat on wooden horses, coped with the saw dust, and practiced. Here Roloff, their only teacher, gave individual and group lessons, and on November 11, 1921, the Jackson Junior Band (as it was called then) gave its first performance. Mr. Bruening remembered performing two selections: a march entitled "The Captain" and a waltz called "Rustling Leaves."[10]

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[5] Katherine Hinchey Cochran, "A History of Jackson, Missouri" in *Jackson, Missouri Sesquicentennial Souvenir Historical Program* (Jackson, MO: Chamber of Commerce, 1965).

[6] "Jackson Civic Leader Dies," *Southeast Missourian* (Cape Girardeau, MO), 15 July 1972, page number unknown.

[7] J. R. Henderson, "Jackson Military Academy," n.p., n.d.

[8] Opal Roloff Tally, "Old Jackson Nostalgia Day Set for Sunday, Story of First Band Recalled," *News Guardian*, 1 November 1989, p. 5A.

[9] "Bruening Presents History of Muny Band," *Cash-Book Journal*, (Jackson, MO), 6 September 1989, p. 18.

Although the band earned money ($10.00 for local events and $50.00 for out-of-town events),[11] band members still paid 25 cents in monthly dues to provide for music and other expenses. Mr. Roloff often gave money out of his own pocket when there was not enough money for necessary purchases, even though he received no salary for years. The group could not afford uniforms and they wore white shirts, white trousers and black ties[12] until 1938, when they purchased black pants, red coats, black caps, and Sam Browne belts.[13]

Jackson residents had become proud of their community band, and in 1930 voted for a special tax levy to provide funds for building a bandstand on the courthouse lawn. The bandstand was completed in 1932, and to this date Jackson still maintains a tax to support the community band (it is one of the few towns in the United States that maintains such a tax). The name of the band changed to Jackson Municipal Band in 1935, [14] and it now performs in a bandshell that was built for them in the city park in 1976 and dedicated to A. W. Roloff.

Many of the same people were involved in both the Jackson Municipal Band and the beginning of the Jackson High School Band. According to Paul Bruening, in 1926 School Superintendent R. O. Hawkins asked A. W. Roloff to organize a band for the high school.[15] The *Cape County Post* reported that in 1928 Mr. Roloff issued a call for young boys interested in performing in a "kid" band.[16] Roloff then passed this "kid"

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[10] "Bruenning Presents History of Muny Band," ibid.

[11] "A. W. Roloff, Veteran Musician, Honored With Surprise Dinner," n.p., n.d.

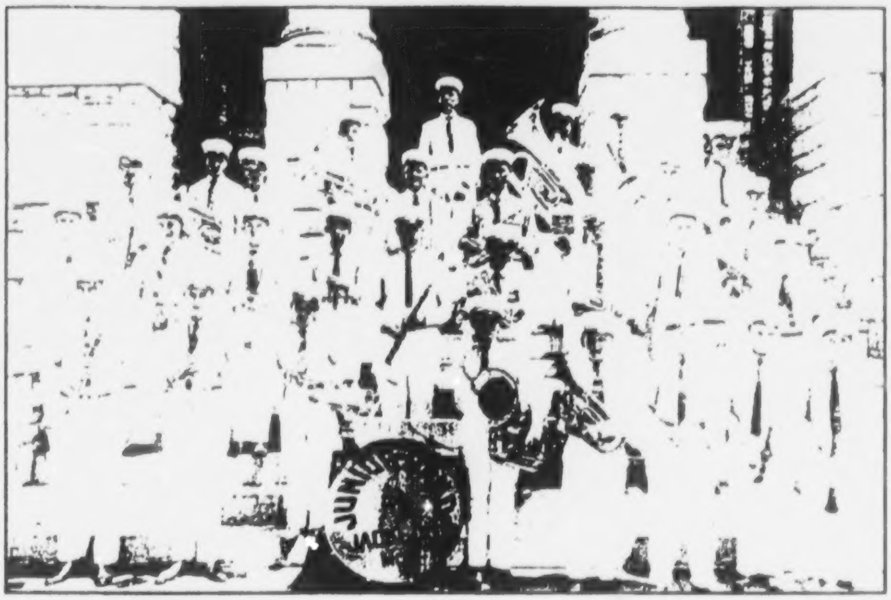
[12] "Bruening Presents History of Muny Band," ibid.

[13] "A. W. Roloff," ibid.

[14] Kay Lamb, "Charter Member of Municipal Band Keeps on Tootin'," *The Cash-Book Journal* (Jackson, MO), 1 June 1983, p. 8.

[15] "Charter Member of Municipal Band Keeps on Tootin'," ibid. This account contradicts the establishment of 1928 as recorded by the high-school yearbook.

[16] "History of the Jackson Municipal Band," *Cape County Post* (Cape Girardeau County, MO), 2 April 1931, page number unknown.



The Municipal Band of Jackson was organized in 1921 by A. W. Roloff, assisted by John Sachse. Members were: Clarinets, Ed Medley, Paul Medley, Walter Bruening, Paul Bruening, Lewis Schrader; Cornets, Fred Sander, Maple Dalton, Paul Poe, John Savers, Bill Wise, Walter A. Kasten, Willard Mabrey; Saxophones, Casper Schwartz, Theodore Ade; Alto Horn, Ben Ruff, George Penzel; Bass Horn, Wilson Ruff, Jacob Loose, Rueben Schade, Trombone, Leo Roloff, Albert Tindall, John Hoots; Drums, Percy Poe, Ervin Reisenbichler, Joe Milde, Edwin Vogues and John Casten.[17]

band to Fred Reasoner on May 1, 1930, who then introduced it into the high school.

The recollections of Otto and Della Seabaugh, in addition to those of Paul Bruening, provide valuable information about the story of Jackson High School's band. The Seabaughs were members of the "officially first" Jackson High School Band, organized in Spring 1930. The school had had a small orchestra during the 1929-1930 school year, but several members then graduated (including the only violinist); the group became a band for the 1930-1931 school year.[18] The *Silver Arrow* therefore contains pictures of an orchestra for the years 1920 to 1924, 1926, and 1930, but none after 1930.

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[17] *A Pictorial History of Jackson, Missouri* (Jackson, MO: *The Cash-Book Journal*, 1993), p. 55. Reprinted with permission.

The Seabaughs reported that the Conn Instrument Company used to send salesmen to small towns to help them organize bands. Conn assisted Jackson in organizing a band and also arranged for a band director to come and teach the new group of 46 musicians. Mr. F. K. Reasoner, a retired member of the United States Army Band, came to Jackson from Kansas.[19]

Like the municipal band, the high-school band had no operating budget the first year. Each student paid a monthly fee of $1.50. The city and Rotary Club donated funds, and the Board of Education purchased two instruments along with band music. After six weeks of rehearsal, the group performed a concert on May 9, 1930, consisting of "America," "The Kid Band" by Clark and Sievers, "An Old Song," a *schottische* entitled "Elkwood," and a "Sailing waltz."[20]

The band continued to rehearse through the summer of 1930 and gave concerts on July 17 and August 22. The school agreed to support a band for the 1930-1931 school year and conducted a subscription drive in the late summer in order to pay Mr. Reasoner's first-year salary of $1,350.00.[21]

The group rehearsed during the school year for one hour every day plus two evenings a week. Della Seabaugh remembers Mr. Reasoner's drumstick baton. On September 25, 1930, the high-school band performed its first concert in uniforms consisting of sweaters and overseas caps purchased by the members themselves. This new band also participated in a district music contest in the spring of 1931 and placed second only to Maplewood, a St. Louis suburb. The two compositions required for this district contest were the "William Tell" and the "Poet and Peasant" Overtures.[22]

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[18] "Depression Provided Impetus for First Jackson School Band," *The Cash-Book Journal* (Jackson, MO), 20 July 1983, p. 18.

[19] Ibid.

[20] "Depression Provided Impetus for First Jackson School Band," ibid.

[21] Ibid.

The years 1929 and 1930 were significant for the development of music in public schools throughout Missouri. *The Eight-First Report of the Public Schools of the State of Missouri for the School Year Ending June 30, 1930* reports that "in 1929-1930, 328 schools offered music for credit, making an increase of 83 schools in three years,"[23] so Jackson High School was growing musically with the rest of the state.

The growth of Jackson's music program was due in part to its personnel. Mr. Reasoner left Jackson at the end of the 1932-1933 school year. Lucille Nieburg directed the band for one year (1933-1934), and Jean Bridges took over as director from 1934 to 1939.[24]

LeRoy Mason (1912-1976) became the new band director in 1939. Mr. Mason had taught from 1936 to 1939 in the School District of Riverview Gardens in St. Louis County, where he started the band and choral programs. He also served as the elementary-music supervisor.[25] Mr. Mason was influential not only in Riverview, but also contributed to the growth of the Jackson and Southeast Missouri State University bands.

Mr. Mason directed both the band and choral ensembles at Jackson High School. The band membership increased tremendously under his leadership, from 55 members in 1940-1941 to 94 in 1956-1957 when he left.[26] The announcement on the following page is a sample of Mason's recruitment efforts. The band and choral groups kept busy performance schedules and participated in numerous music contests and festivals, as well.[27] Mason was also very influential in the community. He conducted the Choral Club and the Jackson Municipal Band.

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[22] Ibid.

[23] Chas A. Lee, *Eighty-First Report of the Public Schools of the State of Missouri for the School Year Ending June 30, 1930* (Jefferson City, MO: State Superintendent of Public Schools), p. 87.

[24] *The Silver Arrow* (Vol. numbers unknown), *Jackson High School Yearbooks* (Jackson, MO), 1933-1939.

[25] "Nationally acclaimed band director, LeRoy French Mason, dies," *Southeast Missourian* (Cape Girardeau, MO), 17 July 1976, page number unknown.

[26] *The Silver Arrow* (Vol. numbers unknown), *Jackson High School Yearbooks* (Jackson, MO), 1940-1957.

> SCHOOL BAND NEW CLASS TO BE ADDED[28]
>
> Beginning classes for students in the fifth grade or above who wish to enroll in the school bands will be held again this fall as part of the regular instrument instruction. Parents of students who will wish to begin on instruments when school starts should see the music director, Mr. Mason, at the high school (call 355) and make arrangements to have the instrument, instruction book and music stand by the time school begins. Beginners are particularly needed on flutes, trombones, baritones, basses, alto and bass clarinets, and french horns (not mellophones). However, if students wish to begin on some other instrument, instruction will be given on that instrument also.
>
> Forty-three students began work last fall and twenty-three this summer. There are now about eighty-five students studying instrumental music in the public schools. Free instruction is available for at least thirty more this next term. Parents of students who will come from rural districts and enter Jackson High School for the first time are particularly urged to make these arrangements at the time of regular school enrollment or before that time if possible.
>
> A new class in Tonette instruction will be organized this fall. The Tonette is a very small instrument, black, and made of bakelite with a very mellow, flutelike tone. This instrument is not a toy, but a real musical instrument. Its chief use in our school system will be that of talent finder for our school bands.
>
> Since the Tonette is fingered and played like a flute or clarinet, students who learn on the Tonette may easily make the transition from the Tonette will apply to any instrument whether brass, reed or percussion. By the end of the year the parents of every child who begins on the Tonette can tell very definitely how the child will progress on a band instrument and can then rent or purchase a band instrument with the assurance that the child will make a successful player.
>
> The cost of the Tonette and instruction book will be one dollar and twenty-five cents. This instruction will be given to fourth grade students only. However, if less than forty enroll for the course, the class will be opened to fifth grade students.
>
> LEROY F. MASON

He was the first to invite women into the latter,[29] and he also initiated the Band Festival in the fall of 1944, an event in which area high-school bands performed individually, for each other, and together. Mason's efforts to establish an annual Band Festival led to the formation of the Southeast Missouri Band Association in 1945.[30]

Mason continued at Jackson until 1957, when he joined the faculty at Southeast Missouri State University's Department of Music. Dr. Mark Scully, principal from 1938 to 1942 at Jackson High School, persuaded Mason to come to the university

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[27] *The Silver Arrow* (Vol. number unknown), *Jackson High School Yearbooks* (Jackson, MO), 1940-1957.

[28] "Enroll in School Band-New Class to be Added." *Cape County Post*, 1940 Souvenir Edition (Cape Girardeau, MO), an insert to *The Cash-Book Journal*, 15 August 1990, p. 3C.

[29] Kay Lamb, "Charter Member of Municipal Band Keeps on Tootin'," *The Cash-Book Journal* (Jackson, MO), 1 June 1983, p. 8.

[30] "J. H. S.: Eighteen Bands Participate," *The Squawler*, Jackson High School Newspaper, Vol. 11, no. 3 (Jackson, MO), 31 October 1950, p. 1.

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when he (Scully) became university president in 1956. Dr. Scully responded to the writer's inquiries about LeRoy Mason in a 1997 interview.

Scully's knowledge of Mason gives good insight into his character and his leadership skills. He describes Mason's teaching philosophy very simply: hard work from his students as well as himself. The students were inspired enough by Mason to do their best, and they were proud to be band members, according to Scully.

Jackson High School sponsors an annual Band Festival in the fall. Scully explains that Mason was able to develop the festival because "he was able to make friends with other band directors in Southeast Missouri and they readily accepted him as their leader. He started by having one or two bands sharing the program with the Jackson crowd until eventually it involved all schools in Southeast Missouri."

When asked about Mason's major contribution to the Jackson High School band program, Scully responded "LeRoy Mason knew what he wanted to do. His contributions were clear. He developed all the routines that his band practiced. He moved small leaden soldiers representing students around in every position in going through a routine. I would say that his major contribution was to make the band so good that the community looked upon the band as a community asset and they supported him without let or hindrance. When I came to Southeast Missouri State in 1956, I knew whom I wanted as Band Director. . . .I wanted Mason." (Scully was able to persuade Mason to leave Jackson High School for a position at Southeast Missouri State University in 1957.)

One of the band's trademarks was the marching marquee. Mason conceived this idea when he saw lighted letters moving across an advertising display in a Cape Girardeau jewelry store. His first marquee show took 30 hours to plan. He commented that:

> Poring over diagrams, selecting music, and planning theme shows are very much a part of being a band director. I don't think there is ever an hour any day that a band direc-

> tor isn't thinking about what he's going to do next year. Preparation on programs operates a full year in advance.[31]

Mason continued by saying that "old, familiar tunes are the most popular ones, and appearing before a stadium crowd calls for 'entertainment, pure and simple'."[32] This "entertainment, pure and simple" and "hard work" philosophy entertained crowds in the Jackson and Cape Girardeau communities for 37 years. Mason's flair for showmanship earned him respect from his students and built a common bond through a love for music.[33]

After Mason's departure from Jackson High School in 1957, two directors (Ed Carson and Richard Partridge) led the band for three years each, followed by Allen Rowland in 1963. Nick Leist took over the directorship in 1968 and taught for 30 years, until his retirement in 1998.[34] Mr. Leist had been a student under Ed Carson and was one of Mr. Mason's first recruits to Southeast Missouri State University, following in the same line of teaching. Mason had been instrumental in Leist's decision to study music (instead of architecture) as well as his decision to teach music instead of performing it. Just prior to his retirement, the writer spoke with him about his teaching career at Jackson High School. Following is a transcript of portions of that 1997 interview.

Carol McDowell (author): When did the Jackson Municipal Band begin? Has the high-school band director always directed this community band?

Nick Leist: The municipal band began in the early 1920s and the school band was an outgrowth of the municipal band. The community asked the director, A. W. Roloff, to start a municipal band and Roloff used the school kids to do it. The group started practicing, and eventually began practicing during school time. Mr. Roloff passed it on to Mr. Mason, Mr. Mason passed it on to Mr. Carson. The band decided to let the high-school director then become the municipal-band director. Mr. Carson passed it on to Mr. Partridge, who was arrested for robbing a bank. Al Roland took over the municipal band after that, so the municipal band and the high-school director have not always been the same. The municipal band operates under a whole other entity. Mr. Mason directed the band for seventeen years. I passed him up – I have been directing it for twenty-nine years. [1997]

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[31] Sally Wright Brown, "Old Master Stepping Down," *Southeast Missourian*, (Cape Girardeau, MO), 2 November 1975, p. 7.

[32] Ibid.

[33] Brown, ibid.

[34] *The Silver Arrow* (Vol. number unknown), *Jackson High School Yearbooks* (Jackson, MO), 1958-1968.

CM: When did the Jackson Band Festival begin?

NL: LeRoy Mason started the festival back in the early 1940s. (The Board of Education records show that the possibility of holding a band festival was discussed at the September 9, 1945, meeting.) Jackson just had our 53rd (in 1997) and we now have four sites. It used to be that the bands would come, march across the field, and we stood and cheered for them. One year, the bass drummer in one band got sick, and the band director played the drum and marched across the field with his kids. Before we split into four sites, we had fifty bands participate and the show would still be going on at midnight. We then split into two, then three, and now four sites: Kennett, Missouri, which has 10 to 15 bands; Poplar Bluff, Missouri, which also has 10 to 15 bands; Jackson, which has 20 to 25 bands; and Perryville, Missouri.

CM: How has Jackson supported the band program all these years?

NL: Community support and me being open and listening to people have all helped the band program. So many people do not move off; they graduate from high school, go off to college, and come back to Jackson to live.[35]

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[35] Nick Leist, interview with author, 5 March 1997.

The Jackson area has shown its appreciation for Leist's hard work. He received the Otto Dingeldein Award (1994), the Charles Emmons Band Director of the Year Award (1996), and the Apple for the Teacher Award (1996). With the help of teachers like Nick Leist, the support from the community, and the election of strong administrative personnel who support the arts (the current superintendent [1998] is a former art instructor), the Jackson band should carry on its tradition.

The success of the Jackson Band program results from the historic interest of the community, as well as committed teachers and administrators. It is the writer's hope that this account detailing the history of one small American town's high-school band program will highlight the necessity of building and retaining strong music programs throughout the country.

A people's culture, ideas, and feelings can be communicated through music – this is clearly evident in Jackson, Missouri. Music educators deal with a powerful subject matter and must be prepared to instill these musical values in their students, who, in turn, will pass them on to a new generation.

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Effect of Moodstates on Listeners' Response to the Music of Pat Metheny

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*The purpose of this study was to examine the effect of moodstates on listeners' response to the music of Pat Metheny. Subjects (*N *= 144) were randomly divided into 3 equal groups. To indicate pre and posttest moodstates, subjects used a modified version of the Hevner Adjective wheel, which was limited to 24 words (3 words per cluster) from the original 61 words. Subjects in Group A (*n *= 48) were given a pretest and asked to indicate their present moodstate by circling a word cluster. Subjects were then asked to indicate their responses to six 90-second excerpts while listening to the music of Pat Metheny by using the modified version of the Hevner Adjective wheel to circle word clusters that best represented their perceived moodstate. Ten seconds of silence elapsed between each excerpt. After the final excerpt was heard, subjects were given a posttest identical to the pretest. Subjects in Group B (*n *= 48) were given the pretest and also heard the same excerpts as Group A, but were* not *asked to indicate their responses to the six 90-second excerpts. Subjects were then given a posttest identical to the pretest and asked to indicate their perceived moodstates after the listening experience. Subjects in Group C (*n *= 48) [control group] heard no musical excerpts and were only asked to indicate their perceived moodstates prior to and after a period of silence, which lasted a total of 10 minutes. Results revealed no significant difference in pre and posttest scores across all groups. It appears that regardless of group treatment, moodstates are not affected by exposure to musical excerpts. Results further revealed significant differences among zone choices within each of the 6 excerpts for Group A. Without exception, group responses were clustered around either single or neighboring word clusters. There were no responses* *simultaneously demonstrating high percentages of cluster preferences located on opposing ends of the Hevner adjective circle. There were no significant differences among excerpts, nor were there any significant differences found within or between groups.*

Listening to music is one the most common behaviors among humans. Not surprisingly, we find that many of us react in the same manner when exposed to certain types of music. The idea that music has the capability of eliciting like responses among a most diverse population is both fascinating and unique. The elusive nature of affective response -- and the manner in which researchers have struggled to find a way to provide universally-accepted definitions to adequately describe the relationship between mind and music -- exposes the absence of a singular method or theory about how to "correctly" interpret our reactions to organized sound. In past studies, the terms "aesthetic," "emotional," "mood," "affect," "character," "tension," and others have been used interchangeably. This has created ambiguity and confusion for the researcher as well as the layperson (Lychner, 1995; Madsen & Gregory, 1995; Miller, 1992; Price, 1986). For the purposes of this study, *moodstate* is defined as "a particular state of mind, feeling, or attitude toward the action or state expressed" (Webster, 1966, p. 155).

The notion that music is capable of altering one's mood has been well documented (Pignatiello, Camp, & Rasar, 1986). Variables which affect the manner in which individuals react to musical stimuli include previous learning experience (Swanwick, 1973), age (Terwogt & Van Grisven, 1991), personality traits (Lewis & Schmidt, 1991) prior exposure (Eagle, 1971; Wheeler, 1985), musical training (Coffman, Gfeller, & Eckert ,1995), and cognitive ability (Demorest, 1992; Stratton & Zalanowski, 1991; Zalanowski, 1986).

Although research results have shown similarities in emotional responses to music for both children and adults (Flowers, 1990; Kratus, 1993), other studies provide evidence that all moods are not equally demonstrable (Dolgin & Adelson, 1990). *Fear* and *anger* appear to be more difficult to perceive when experiencing music compared to other moods such as *happiness* or *sadness* (Crowder, 1984).

Some research has shown that cultural identity of listeners has a significant influence on the manner in which listeners respond (Cutietta & Foustalieraki, 1990; Hargreaves & Colman, 1981; Hoshino, 1996; Sloboda, 1991). The communication of moodstates from performer to listener appears to be a growing concern among researchers (Behrens & Green, 1993; Gabrielsson & Juslin, 1996; Kendall & Carterette, 1990).

Numerous definitions exist to explain the manner in which individuals interact with music. Some researchers suggest that those who attempt to describe responses to music should proceed with caution; the interpretive language used by any music educator inserts itself between music and the perceiver (Colwell, 1970; Madsen, 1997; Reimer, 1989; Schwadron, 1967).

Clearly, there are many factors which affect how we react to music. There is yet another aspect, which has relevance to understanding why we respond the way we do to music: the composer's intent. This leads to the question of whether or not there is something inherent in the music specifically designed to invoke a particular response. How might the composer manipulate musical elements to facilitate an encounter with emotions?

The music of Pat Metheny, guitarist and composer, has been considered by many to be "cinematic" in quality. 'Secret Story' was designed, by Metheny's own admission, to take the listener on an emotional journey. To what extent might various internal (program music) or external (musical experience, culture, age, cognitive skills, perception, etc.) aspects influence the listening experience? Also, might one be able to demonstrate the 'correct' emotional response (compared to Metheny's intent) after listening to an excerpt from any one of the selections, without ever knowing the musician, the song's title, or the story line?

The primary purposes of this study were to investigate the effect of moodstates on listeners' response to program music, and to examine the degree to which music is capable of altering preexisting moodstates. Secondary purposes are (a) to examine the relationship between emotional response and moodstates, (b) to construct a general inference regarding the degree to which the composer's intent was correctly perceived by the listener, and (c) to examine the effectiveness using non-Western music in regard to its ability to elicit moodstates and emotional responses from the listener as compared to the use of traditional western music for the same purpose.

Method

Participants (N = 144) were undergraduate and graduate students at a large comprehensive university. Excerpts from the CD *Secret Story* by Pat Metheny were chosen as the stimulus. The Grammy Award-winning CD *Secret Story* recorded in 1992 by Pat Metheny (Geffen GEFD-24468) was chosen specifically for its programmatic nature as indicated by the composer (Associated Press, 1993). Each excerpt was selected from the CD with the intent of representing a wide variety of moods as Metheny intended. The music featured present and past members of the Pat Metheny Group, studio musicians, and members of the Pinpeat Orchestra of the Royal Ballet, the Choir of the Cambodian Royal Palace, and the London Philharmonic Orchestra, conducted by Jeremy Lubbock.

Each selection was recorded to tape in the same sequence as presented in the CD format to examine whether subjects' responses would roughly correspond with the 'cinematic effect' intended by Metheny (see Table 1 for excerpt presentation order).

Excerpts of each tune were selected from various locations in the music. Specific excerpts were chosen for two reasons: They represented a wide variety of moods, which served to reflect Metheny's intent, and they contained material believed to be appropriate for inducing various levels of moodstates and aesthetic response from listeners. Prior research showed highly consistent listener response (Goins, 1998).

TABLE 1

Excerpt presentation order

Excerpt #	Title	Length
1	*Above the Treetops*	1'50"
2	*Facing West*	1'35"
3	*Finding and Believing* [a]	1'50"
4	*Finding and Believing* [b]	1'42"
5	*Finding and Believing* [c]	1'31"
6	*As a Flower Blossoms [I am Running to You]*	1'45"
7	*The Truth Will Always Be*	1'40"
8	*Not To Be Forgotten [Our Final Hour]*	1'40"

The apparatus used was a modified version of the Hevner adjective wheel, which was narrowed down from the original 61 adjectives to 24 (see Figure 1). The work of Kate Hevner (1937) has had a significant degree of influence over various related studies throughout the past few decades. Indeed, Hevner has recently been cited as one of the top 25 most influential researchers from 1953 through 1992 (Brittin & Standley, 1997).

The decision to alter the wheel was partially based on evidence found in previous studies that indicated various alterations to the original Hevner wheel did not significantly deter from the effectiveness of the tool when investigating moodstates (Giomo, 1993; Gregory & Varney, 1996; Hair, 1995/1996; Holbrook & Anand, 1990; Namba, Kuwano, Hatoh, & Kato, 1991; Senju & Ohgushi, 1987). The specific adjectives used in the study were selected after an earlier pilot study revealed that subjects (n = 15) selected those adjectives as the three most descriptive words within each of the original Hevner clusters, which ranged in number from 6 to 11 descriptors.

Procedure

Subjects in Group A (n = 48) were asked to listen to ex-

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cerpts from tracks #2, #4 [a] and [b], #10, 12, and 14 from Pat Metheny's album *Secret Story.* Subjects were presented with a listener response packet, which contained the following instructions:

> You will be listening to eight short musical excerpts. You may indicate your response during or immediately after the excerpts end. There will be a few seconds of silence between each excerpt to allow for your response. After indicating your response, please turn the page and get ready for the next excerpt. After the final excerpt is finished, please indicate your mood by circling one word on the last page. Thank you for your participation.

Subjects were then given a pretest and asked to indicate their present moodstate by circling one word out of the entire selection of words on the modified Hevner Adjective Wheel.

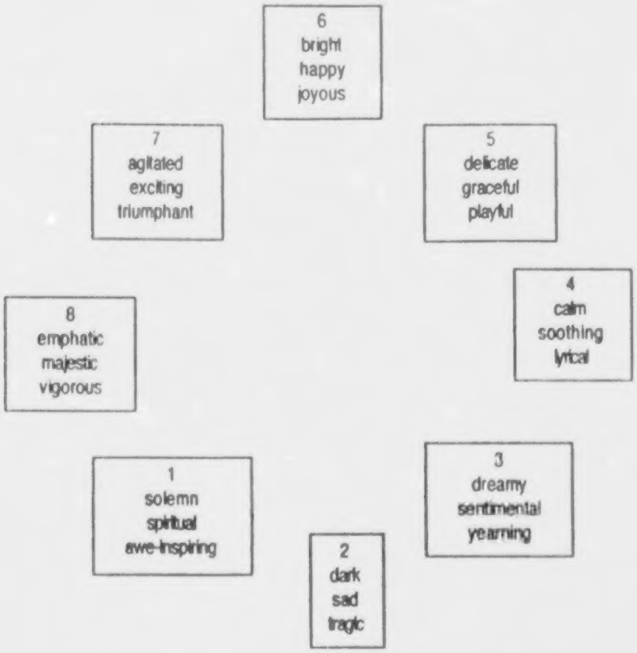
6
bright
happy
joyous
7
agitated
exciting
triumphant
5
delicate
graceful
playful
4
calm
soothing
lyrical
8
emphatic
majestic
vigorous
3
dreamy
sentimental
yearning
1
solemn
spiritual
awe-inspiring
2
dark
sad
tragic

FIGURE 1.
Modified Hevner adjective wheel.

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Subjects were next asked to indicate their responses to six 90-second excerpts while listening to the music of Pat Metheny by using the modified adjective wheel to circle word clusters that best represented their perceived moodstate. The word clusters were designated as follows: 1. *solemn, spiritual, awe-inspiring*; 2. *dark, sad, tragic*; 3. *dreamy, sentimental, yearning*; 4. *calm, soothing, lyrical*; 5. *delicate, graceful, playful*; 6. *bright, happy, joyous*; 7. *agitated, excited, triumphant*; 8. *emphatic, majestic, vigorous*. Ten seconds of silence elapsed between each excerpt.

After the last excerpt was heard, subjects filled out a posttest (identical to the pretest form) which asked them to place a circle around one word on the adjective checklist that best represented their current moodstate after the listening session. The listening packets were then collected, as subjects were thanked for their participation in the study.

Participants in Group B (n = 48) also heard the same excerpts, but were only asked to perform the pre and posttest, in the same manner as Group A; they indicated their perceived moodstate prior to and after the listening experience by circling one word from the entire set of adjectives. Participants in Group C (n = 48) heard no musical excerpts, and were only asked to indicate their perceived moodstate (as in Groups A & B) prior to and after a period of silence, which lasted a total of 10 minutes.

Results

A Chi-square was performed to see if there would be any significant differences found in cluster choices among groups. Results showed no significant difference in pretest cluster choices between all three groups ($\chi^2 = 14.38$, $df = 14$, $p < .05$).

In a second analysis, a Chi-square was performed to identify any significant differences among cluster choices. Results revealed a significant difference between pretest cluster choices for all three groups ($\chi^2 = 88.1$, $df = 7$, $p < .05$), as is shown in Table 2.

The posttest was identical to the pretest and was completed

TABLE 2

Distribution of Cluster Selection for Pre and Posttests for All Participants

Group		Cluster							
		1	2	3	4	5	6	7	8
A	pre	2	3	3	20*	6	8	6	0
	post	6	1	4	18*	6	5	6	2
B	pre	2	3	6	15*	5	9	7	1
	post	5	4	4	18*	6	2	4	5
C	pre	7	4	3	17*	1	8	6	3
	post	2	5	7	19*	0	4	8	3
Total	pre	11	10	12	52*	12	25	18	4
	post	13	11	15	55*	12	11	18	10

Note. Numbers with asterisks denote highest total among clusters.

after the treatment condition to which the participant was randomly assigned. A Chi-square was performed to identify any significant differences found among cluster choices. Results showed a significant difference among posttest cluster choices for all three groups ($\chi^2 = 89.78$, $df = 7$, $p < .01$). Note that in Table 2 each group shows a central tendency toward the fourth cluster (calm/soothing/lyrical) in both pre and posttest indication of perceived moodstate. Almost identical group means in both pre and posttest scores were found among participants in Group A, B, and C. Therefore, it appears that regardless of group treatment, moodstates indicated in Group A or B were not directly affected by exposure to musical excerpts.

An analysis of variance (ANOVA) for repeated measures revealed no significant differences in premood among the three treatment groups, $F(2, 141) = .56$, $p = .573$. There were no significant differences in postmood among the three treatment groups, $F(2, 141) = .05$, $p = .951$. There were also no significant differences between pre and postmood among the three treatment groups, $F(2, 141) = .49$, $p = .614$. Finally, a multivariate of analysis (MANOVA) revealed no significant interactive effects among the three groups, $F(2, 141) = .639$, $p = .529$.

Reliability for this study was established through a test/

retest format for two sets of participants per group (*n* = 48). These participants returned after 7-10 days and were subjected to the identical procedures that they experienced in the first setting. Reliability was computed in two phases: Reliability for the six cluster responses as participants listened to the excerpts, and the reliability for the pre and posttest.

Reliability for responses to musical excerpts was quite *high*, $r = .90$. This indicates that even after 7-10 days, participants' responses were very similar when compared to their responses during the initial session. However, results revealed *low* levels of reliability across all three groups on both the pretest and posttest. The correlation between pretest clusters was $r = .38$, and the correlation between posttest clusters was $r = .27$. These low levels of reliability for the pre and posttest suggest that moodstates are highly idiosyncratic. Overall, results revealed no significant differences between pre and posttest scores among participants in Group A, B, or C. Therefore, there were no significant differences in pre and posttest scores collectively across all 144 participants.

Analysis of Musical Excerpts by Pat Metheny

After taking the pretest, participants in Group A were presented with six musical excerpts by Pat Metheny. After each excerpt, participants indicated via the same adjective wheel their moodstate to each separate excerpt. Results are presented in Table 3. A Chi-square test was performed to identify distribution of cluster selection among Group A participants. Results revealed significant differences among zone choices within each excerpt. There were no excerpts simultaneously demonstrating high percentages of cluster preferences located on opposing ends of the Hevner adjective circle. Without exception, group responses were clustered around either single or neighboring word clusters.

Based on participants' responses, the primary and secondary moodstate choices which best represent each Metheny excerpt were consistently adjacent to each other, except for the third excerpt. Some clusters had an *n* of 0, which led to vary-

TABLE 3

Group A Distribution of Cluster Choices across Excerpts

Clusters	Excerpts 1	2	3	4	5	6
1	0	1	9	1	3	5
2	0	0	5	0	1	3
3	0	1	20*	9	8	15
4	2	0	2	23*	1	21*
5	4	0	5	15	1	4
6	34*	3	1	0	2	0
7	6	32*	0	0	22*	0
8	2	11	6	0	10	0

Note. Numbers with asterisks denote primary cluster, underlined numbers denote secondary cluster.

ing degrees of freedom and critical values among excerpts. All excerpts were statistically significant at the .01 level.

Based on the distribution of cluster choices for each excerpt across all participants in each order, results indicated that participants perceived specific moodstates for each selection, and particular descriptors were circled to represent them. Note that in Table 4, Excerpt #4, "As A Flower Blossoms," subjects chose more than three clusters to describe their perceived moodstates for this selection. However, it is also interesting to note that the participants' responses were clustered around *fewer* excerpts in regard to distribution.

Overall, these results indicated remarkable similarities among the responses gathered from two previous pilot studies (Goins, 1998). Collectively, the 48 participants in Group A submitted similar responses to the Metheny excerpts in all categories except for Excerpt #3, where participants found "Finding and Believing" [b] to be *dreamy, sentimental, yearning* and *solemn, spiritual, awe-inspiring* instead of *dreamy, sentimental, yearning*; and *dark, sad, tragic*.

In an attempt to ascertain whether or not the order of excerpt presentation influenced listeners' emotional responses, data were analyzed to investigate possible order effect as a result of the six taped sequences of excerpts in Group A. An

TABLE 4

Adjective Selections by Excerpt for Group A

Excerpt	Title	Adjective Cluster
1	"Facing West"	*bright, happy, joyous* *agitated, excited, triumphant*
2	"Finding and Believing" [a]	*agitated, excited, triumphant* *emphatic, majestic, vigorous*
3	"Finding and Believing" [b]	*dark, sad, tragic* *dreamy, sentimental, yearning*
4	"As a Flower Blossoms"	*dreamy, sentimental, yearning* *calm, soothing, lyrical* *delicate, graceful, playful*
5	"The Truth Will Always Be"	*agitated, excited, triumphant* *emphatic, majestic, vigorous*
6	"Not To Be Forgotten"	*dreamy, sentimental, yearning* *calm, soothing, lyrical*

ANOVA computed across individual excerpts for all subgroups in Group A indicated no significant difference among musical stimuli ($F < 1$, $df = 5, 42$, $p = .496$), nor was there any significance found within or between groups ($F < 1$, $df = 5, 42$, $p = .620$).

Discussion

Overall, the results of Group A's responses are interesting not only for the "clumping patterns" found within each excerpt, but also because participants were not given any indication of who the composer was, what the titles of the excerpts were, nor the name of the album and its concept. Still, most of the participants' responses to the stimuli indicated word clusters that appear to be appropriate corroborators (based on song titles and published interviews) for Metheny's self-described themes on the album.

Whether a coincidence or a result of Metheny's treatment of musical elements, one point should not be overlooked: Whatever the phenomenon was, it did occur in three separate

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studies (each under different conditions), wherein none of the participants were given any information that might suggest how to "appropriately" respond to musical stimuli.

Most participants were certain enough about their decision regarding cluster choice that they entered their response well within the 90-second time span. This leads one to wonder if the decisions regarding listeners' responses may be made consistently in 60 seconds or even less. Furthermore, none of the subjects involved in this study had the option of "undecided," as they did in the previous two studies. Based upon the degree of consistency found in their responses, it appears that the category of "undecided" was unnecessary.

Group B received similar treatment to Group A, except they did not select word clusters during or after each excerpt. Still, their pre and posttest responses were almost identical, which suggests that the act of rating had no significant effect on listeners. The fact that there was no significant difference in pre and posttest scores within Group B suggests that the musical stimuli had no significant effect on the mood before or after the listening experience. These data suggest that the popular notion that music can be used to initiate or extinguish moodstates whenever desired is not necessarily so. Furthermore, it appears that varying moodstates are highly specific to time and place, as well as to unique musical environments.

In spite of the fact that Group C received no musical interaction whatsoever, their pre and posttest mean scores were remarkably similar to both Group A and B. These data suggest that the mere passage of time itself may have led to whatever differences were found within participants in Group C, as well as those changes noted in Groups A and B. On the other hand, if the musical stimuli did, in fact, have a visible effect on participants' posttest scores, one might expect consistent changes in moodstate found within and between orders in terms of direction and distance from the previously indicated moodstate.

It appears that external factors may have influenced this study. One might expect that over the passage of time--in this instance, the passage of days--an individual may not enter a study in the identical mood as before. There are any number of factors that might lead to the alteration of any given moodstate from a previous one, be it the time of the day, the weather, food or sleep deprivation, mental preoccupation with other matters, or physical exhaustion, to name but a few. Perhaps the most parsimonious explanation might be that moodstates are highly variable and specific to any given situation.

Implications

Previous research has shown that while composers such as Metheny strive to elicit an emotional response through structuring an entire album as program music, this does not necessarily mean that the listener will "receive the message." It is known that some listeners, believing that a certain type of music is "supposed" to elicit some specific moodstate, enter the listening experience with a bias. The listener believes the music will make him or her feel whatever the experience is expected to be, and, as would be expected, it usually does. The prophecy is fulfilled, and the music behaves as the listener believed it would.

In this study, it was observed that listeners' self-report held very low levels of reliability, which might be addressed as an indication of the issues mentioned above. Indeed, the "precision" found in listeners' consistency regarding self-assessment is at best dubious. Still, there may be no better way to extract such data from participants. Therefore, as a methodology for future studies, this process of self-report may be used as an appropriate technique to assess the effect of external influences on listeners' perception. The "cause-and-effect relationship" involved in influencing listener's perception of certain stimuli is an idea that is certainly worthy of pursuit, yet continues to be problematic when assessing predictability of the outcome.

Still, there are a few important issues for music educators. First, the use of the Hevner Wheel is fairly easy in classroom situations if instructors are interested in how students perceive a given piece of music. This is particularly valuable when trying to assess whether students "get it" as *listeners*, which, in turn, has a direct impact on whether they can accurately convey the correct mood as *performers* through musical manipulation of harmony, melody, rhythm, timbre, and dynamics.

Secondly, the whole notion of program music can be used as a relevant topic of discussion for every piece of music studied in the class or ensemble room. If ensemble directors and classroom teachers take the time to discuss the emotional content of the literature they select, they allow students to express their particular reaction to the piece, which can sometimes be more rewarding than listening to the music itself. Providing a few minutes for feedback from students can have a major impact on listening skills, as well as increasing the level of performance.

With regard to Metheny's influence as a composer, his entire body of work serves as a wealth of valuable resources for educators in search of sublime manipulation of musical material. There seems to be something in his music that strikes a chord with most people who are exposed to it. During the study, it was observed that participants involved in the two pilot studies and main study came from a wide variety of cultures, backgrounds, and experiences. Much to my surprise, practically every one of them asked if they could get a copy of *Secret Story*, the CD from which the listening excerpts were taken. Results of this study seem to hint at the idea that no matter whether one is particularly a jazz musician, a guitarist, or musician at all, almost anyone, it appears, can appreciate his approach to composition and performance.

Finally, the results of this study should encourage music educators to consider the cultural backgrounds of every student. With the ever-increasing focus on multiculturalism in the classroom, educators clearly benefit from the knowledge that different cultural backgrounds *can* have a major influence not only on how a particular student may react emotionally to any piece of music, but also whether they would value that music to begin with. Indeed, research indicates that although *preference* has been shown to have some influence on listener's response, in turn, *age*, *gender*, *ethnicity*, *musical training*, *familiarity*, and *musical styles* have an influence on preference. A recent study by Shah (2000) showed that ethnicity and musical training, as well as familiarity, were significant predictors for music preference decisions. However, studies from Pecore (1999) and Stratton and Zalanowski (2000) suggest that it is not only familiarity with music one *knows* that develops preferences, but the lack of familiarity with music one *does not* know.

When looked upon from this prospective, it is easy to see how both cultural and race issues play a significant role on the way listeners respond to music as players and listeners, as well as the degree to which they may or may not value a particular genre (McCrary, 1993; Morrison, 1998, 1993; Lee, 2000). Undoubtedly, this issue has a direct influence on the way music educators impart knowledge in the classroom. It is, therefore, wise to consider these areas when choosing literature, as well as when assessing whether or not we are truly creating and maintaining a musically stimulating environment that is wholesome for each and every student.

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Beginning Clarinet Instruction: A Survey of Pedagogical Approaches

Christine Mary Damm, DMA – Clarinet Performance
University of Missouri - Kansas City, MO
August 2000
Committee Chairperson: Jane Carl

Doctoral Research Project Abstract

Beginning band directors in the Kansas City area were surveyed in order to determine if there was a common approach to clarinet instruction and if there were common trouble areas for beginning clarinet students.

The results of the survey indicate that although most directors teach the same topics within the course of the first year of clarinet instruction, the methods and approaches to instruction vary greatly.

This produced variance in areas in which students struggled. This study shows that there is a need for a specific pedagogical approach to beginning clarinet so that teachers can provide the most effective method of instruction and thereby produce higher quality clarinet sections.

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The Effect of Differentiated Levels of Conductor Eye Contact on High School Choral Students' Ratings of Overall Conductor Effectiveness

Matthew Chovine Harden, PhD – Music Education/ Education
University of Missouri - Kansas City
August 2000
Committee Chairperson: Randall G. Pembrook

Dissertation Abstract

The primary purpose of this study was to determine the effect of conductor eye contact on overall conductor effectiveness ratings. High-school choral students (N = 339) volunteered to serve as subjects for this study. Observers' responses were analyzed to determine how four different conditions of eye contact affected ratings of conductor effectiveness.

The four conditions of eye contact were: constant, nearly constant but not present at significant points (entrance cues and cadence points), moderate overall but present at significant points, and no eye contact. Their conductor ratings were analyzed to determine how various levels of eye contact related to each observer's overall evaluation. The study also examined how observer familiarity with the composition being conducted may affect one's rating of the conductor.

Results indicated significant differences ($p < .001$) in conductor ratings as a function of the eye contact condition. "Moderate overall" and "constant" eye contact conditions were rated significantly higher then the other two categories ($p < .001$). Subjects' written responses confirmed these findings, but the order was reversed with "constant" receiving a higher percentage of positive comments (74%) than "moderate overall" eye contact to (71%).

Results indicated that previous knowledge of the composition conducted produced significantly higher conductor effectiveness ratings (M = 7.14 Known vs. M = 6.38 Not Known). Pair wise comparisons found that significant differences in ratings known and unknown pieces existed only in the "constant" (p = .003) and "moderate overall" (p = .006) eye contact conditions.

When asked to name a factor which most affected their ratings, 193 out of the total 339 subjects responded. Seventy-eight (37%) of these responses mentioned eye contact as the factor that influenced them the most. Of the remaining responses, 50 (24%) listed facial expression, 44 (21%) gesture, and 37 (18%) other factors. Of those who listed eye contact as their primary influence, 63 (81%) also mentioned eye contact at least 50% of the time under best or worst aspect during the four presentations.

A Case Study of Schools of Music Operating in Baptist Churches

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May 2000
Committee Chairperson: Randall G. Pembrook

Dissertation Abstract

The purpose of this dissertation was to investigate a unique educational establishment: the church music school. It was necessary to discuss the two trends that are, in part, responsible for the development of these new establishments: changes in public school education systems regarding the arts and changes in the church's role regarding education in society. This research project was conducted as a case study.

The first step in the process was to create the research questions from which a survey could be actualized. The second step necessitated finding a pool of schools from which to gather the information. This proved to be one of the most challenging processes in this project.

Fifteen schools of music that have been established in Southern Baptist Churches agreed to be part of the sample. These particular school represented various demographics, including church size, music program size, geographic location, and age of the program.

The survey was based on 6 research questions pertaining to administrative policies and guidelines concerning faculty, lessons, finances, and publicity. The analysis of the material, presented in detail in Chapter 4, provides insight into these programs. It would appear from the case studies that schools of music provide an alternate music education venue for the people in their communities. It also would appear that they seek to employ those with music degrees up to, and including a Masters' level of education. Finally, it is apparent that they have well-established business policies in place. However, it appears that they do not have universal approaches concerning publicity or the keeping of financial records. Results can be used to establish models for future schools. This analysis also serves as a model for investigating this type of institution and offers a basis for future research.

Student Impressions, Teacher Impressions, and Systematic Behavioral Observations in Applied Music Lessons of Novice and Experienced Teachers

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May 2000
Committee Chairperson: William E. Fredrickson

Thesis Abstract

Research in the area of music instruction often pertains to the classroom setting with little research pertaining to the study of private music lessons. Yet, private applied music instruction has been the primary venue for developing a musician's skills. The purpose of this study was: (a) to compare private instructors' expectations and evaluations of their private students, (b) to analyze student evaluations of the private lesson, and (c) to measure the reinforcement rate of private instructors.

Subjects for this study were private instrumental teachers (*n* = 6) and 2 students from the private studio of each teacher (*n* = 12). Three lessons were observed for each student for a total of 36 observations. Lessons were videotaped and contained 45 intervals of recorded information based upon the following symbols: A = approval, D = disapproval, A = approval error, D = disapproval error, I = instruction, and O = other. Prior to the lesson the private teachers were given a form to mark their overall expectation for the lesson based on a 10-point Likert-type scale with "1" labeled worst and "10" labeled best. The private teacher was given another 10-point Likert-type scale with "1" labeled worst and "10" labeled best at the conclusion of each lesson to rate the overall evaluation of the lesson. At the conclusion of each lesson, each subject completed a brief questionnaire that posed 11 statements to which subjects responded using a four-point Likert-type scale ("strongly disagree," "disagree," "agree," "strongly agree").

Results indicate that both novice and experienced teachers spent the most lesson time in instruction. Novice teachers had an approval ratio of 53% and experienced teachers had an approval ratio of 28%. These results support previous research that novice teachers give more approvals and experienced teachers give more disapprovals. A high positive correlation was found between experienced teachers' expectations and evaluations. Years of training may help teachers in giving an expectation rating that is closer to the evaluation rating of the lesson. Further research in the area of applied music instruction is needed. A future study would include observing more novice and experienced teachers and observing more private students of these teachers over a longer period of time.

The Effect of Piano Lessons on Reading Recovery Students

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Southeast Missouri State University
May 2000
Committee Chairperson: Marlin McCutchen

Thesis Abstract

The purpose of this study was to determine if Reading Recovery students taking one private piano lesson per week would make greater gains in their reading achievement than Reading Recovery students who have no piano lessons. Also included in the study were students who qualified for Reading Recovery but were not immediately accepted into the program.

Twelve subjects were paired based upon their scores on the Reading Recovery Diagnostic Survey. Ten of the subjects completed the study. In addition to the subjects' regular Reading Recovery lessons, 5 subjects received one 30-minute piano lesson each week, while the other 5 subjects did a special activity with a teacher during one 30-minute session each week.

After 12 weeks, the Reading Recovery Diagnostic Survey was again given to check for gain scores. The mean gain scores from the writing vocabulary, dictation, and reading text level subtests of each group were compared.

The results showed the experimental group received higher mean gain scores than the control group on all 3 subtests. A chi-square test indicated that the difference in the scores was insignificant at the .05 level.

Motivational Factors for Student Participation In Elementary School Choral Ensembles

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May 2000
Committee Chairperson: Randall G. Pembrook

Thesis Abstract

The purpose of this study was to determine the motivational factors for fifth grade students to participate in their elementary school choral ensembles. A second purpose was to determine students' perceptions regarding the most and least attractive aspects of choir. The study involved a beginning of the year survey (BYS) and the same survey completed again at the end of the year (EYS). Fourteen schools participated in the beginning of the year survey ($N = 521$) and 12 schools participated in the end of the year survey ($N = 367$).

Results indicated on the BYS and the EYS that "Friends decision to participate" was the strongest motivating factor. This was followed by "Parents encouragement" and "Previous singing experience."

Students anticipated their favorite parts of choir on the BYS. "Trips outside of the school with the choir" was first, "Concerts" was second, and "Being with certain choir members" was third. They also chose three least anticipated parts of choir. "Morning rehearsals" received the most responses. This was followed by "Comments from your parents and friends for being in choir" and "Being with certain choir members" second and third respectively.

A chi-square test revealed there was no significant difference between the males' and females' anticipated favorite aspects of choir. However, the results of a chi-square analysis showed a significant difference between the males' and females' anticipated least favorite part of choir on the BYS.

Students were surveyed at the end of the school year. They indicated their favorite parts of choir as "Trips outside of the school with the choir," "Concerts," and "Being with certain choir members." These were the same responses as the beginning of the year. Their least favorite parts of choir were "Morning rehearsals," "Comments from parents and friends for being in choir," and "Being with certain choir members." There was no significant difference in the genders' favorite parts of choir. However, there was significant difference in the genders' least favorite parts of choir.

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NEWS BRIEFS

Call for Papers

American Orff-Schulwerk Association
NATIONAL CONFERENCE
Cincinnati, Ohio
November 14-18, 2001

The American Orff-Schulwerk Association will sponsor a research poster session at its national conference in Cincinnati, Ohio, November 14-18, 2001. Research reports dealing with any aspect of music learning through movement, speech, playing instruments, singing, improvisation, or composition in general music or music therapy settings are particularly appropriate.

A poster presentation format will be used. The author(s) of each paper accepted must be present at the conference poster session to discuss the research project with interested music educators. The author(s) must also furnish 100 copies of a report abstract or a summary of 2 pages or less, as well as 10 copies of the completed report.

The following guidelines will be in effect for the paper selection process:

1. Submit five copies of a 500-word research summary to:

   Timothy S. Brophy
   School of Music
   University of Florida
   Box 117900
   Gainesville, FL 32611-7900
   USA

2. The author's name, institutional affiliation, and address (including e-mail) should appear only on a separate cover page.
3. Papers submitted for the conference must comply with the "Code of Ethics" published in each issue of the *Journal of Research in Music Education*.
4. Submissions must be postmarked by May 15, 2001.
5. A qualified panel of reviewers will read the abstracts submitted. Notification will be mailed by July 1, 2001. Abstracts will not be returned.

INFORMATION TO CONTRIBUTORS

The editorial committee welcomes contributions of a philosophical, historical, or scientific nature, which report the results of research pertinent in any way to instruction in music.

Manuscripts should be addressed to William E. Fredrickson, Editor, Missouri Journal of Research in Music Education, University of Missouri-Kansas City, Conservatory of Music, 4949 Cherry Street, Kansas City, MO 64110-2229. Four copies of the manuscript must be submitted and must conform with the most recent style requirements set forth in the PUBLICATIONS MANUAL for the American Psychological Association (APA). For historical or philosophical papers, Chicago (Turabian) style is also acceptable. An abstract of 150-200 words should accompany the manuscript. All figures and tables should be submitted camera ready.

Manuscripts are reviewed by the editorial board in a blind review process. To assure anonymity during the review process, the author's name and affiliation should appear on a separate cover page only. Authors are also requested to remove all identifying personal data from submitted articles. The collective recommendations of the reviewers determine whether a manuscript will be accepted for publication. Manuscripts submitted for review must not have been published nor be under consideration for publication elsewhere.

The editorial committee subscribes to the **Research Publication/Presentation Code of Ethics** of the Music Education Research Council of the Music Educators National Conference and the National Research Committee of the American Music Therapy Association.

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